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Matzenauer, Tibbett, Mills, Gobbi, Ruth, Wolfe and Errolle Warmly Received—Junior and Senior Choruses Excellent—Martha Given in English—Orchestra, Under William Rogers Chapman, Praised—Local Artists Enjoyed—Additional Items

PORTLAND, ME.—Maine's week of Festivals, dedicated to the shrine of music, closed October 9 with the appearance of Margaret Matzenauer, at the Exposition Building. This is the twenty-ninth season of festivals in Bangor and Portland, and the third season in Lewiston where the same stars were heard in four concerts. These stars were all from the Metropolitan Opera Company, the extra concert at the other Festivals being a vehicle to feature Maine artists of worth. The three Festivals drew music lovers from all sections of the state. They also marked the first appearance of junior choruses.

At Bangor and Portland, Lawrence Tibbett opened the Festival assisted by Caterina Gobbi, the Italian soprano. At Lewiston he shared honors in a double bill with Mme. Matzenauer, who made her first Maine appearance in that city last year. Marion Hitchings, a Maine pianist, played at Bangor, and here Gladys R. Cook, soprano, was featured at a matinee.

LAWRENCE TIBBETT

Opening night audiences, in each city averaged an attendance of 3,500 to hear Lawrence Tibbett. Everywhere the baritone was received with acclaim. Mr. Chapman achieved a triumph in bringing Mr. Tibbett to Maine. The singer's dramatic rendering of the aria of Ford in costume and character stirred his hearers to whole-hearted and long sustained demonstration. Mr. Tibbett, tragic and intense, portrayed so admirably the emotions of the role that reports of his work were in no manner exaggerated. The orchestral accompaniment, under direction of Mr. Chapman, formed a background of beauty.

That the success of his work as Ford does not depend on his personality or his acting ability was evident from the beauty of the songs in which he later appeared. It is not usual for singers to receive as many recalls after a first number as Mr. Tibbett did.

MARGARET MATZENAUER

Margaret Matzenauer's appearance at Lewiston last fall created a demand for her appearance at all Festivals this year. At Bangor and Portland she received great ovations and at Lewiston she repeated her wonderful success of last year. Here is another gracious artist who gave liberally of her art, always willing to sing "just one more." Her first number was *Ah Mon Fils* from *Le Prophète*, with orchestral accompaniment. Her rich, full voice, vibrating, sympathetic, interpreted this aria more than satisfactorily. Another number was the *Rienzi* aria, which showed her ability as a Wagnerian singer, and justified her reputation of being one of the greatest interpreters of the German composer. Between the arias came pathetic German songs. She was forced to render many encores. George Vause at the piano was a superbly satisfying accompanist.

Governor Brewster and staff and Mrs. Brewster were among the distinguished guests at first night concerts in each city, and the Governor and his party again attended on opera night here when Mme. Matzenauer was their guest.

CATARINA GOBBI

Catarina Gobbi, who sang on opening night at Bangor and Portland and at the second matinee in Lewiston, has an exquisite voice. Maine reviewers were very kind. She shared headlines, applause and special news letter. Those who heard her also spread the news of her amazing voice the range of which was evident in an aria from *Forza del Destino*. Arthur Warwick was the pleasing accompanist for both Mme. Gobbi and Mr. Tibbett.

WALTER MILLS

Walter Mills was on the program with Mme. Matzenauer at Bangor and Portland and with Mlle. Gobbi at Lewiston. He is the possessor of a baritone voice of wide range. His high tones are as high and clear as a tenor's, while his lower range is as deep as that of a basso. Mr. Mills shows the results of especially fine training and gave all his numbers with finished artistry. The young baritone was also on a matinee program with Miss Hitchings, pianist, at Bangor, and with Miss Cook, local soprano here.

JOAN RUTH

Joan Ruth, on her second triumphal appearance in Maine, was even more charming than last year. At the junior concerts, where she appeared as the doll in an aria from the *Contes d'Hoffmann*, it seemed almost impossible that this diminutive young girl could sing the part of Martha, but that lovely flute-like voice, capable of exquisite coloratura, as last year captivated everyone.

JAMES WOLFE

James Wolfe, the Russian bass-baritone, who sang at the junior concerts, is new to Maine. His resonant voice, dramatic intensity and clear carrying quality are reminiscent of Chaliapin and other deep-registered Russian voices. The

Volga Boat Song heightened the effect. Two Russian folk songs, for which he played his own spirited accompaniment, were the encores.

JUNIOR CHORUSES

For the first time, the splendid young singers from Maine's high and grammar schools were heard at a Festival in Maine. Everywhere they amazed by the quality of their work, so vigorous, so instantly responsive, so well shaded and so well drilled. The nearby towns and cities in each section furnished from twelve to fifty young singers to augment local choruses. The schools had all been drilled by local music supervisors and had but one full rehearsal with orchestra. In Bangor, Adelbert W. Sprague, supervisor of high school

Lewiston, E. S. Pitcher, head of public school music in Auburn, conducted. Director Chapman was especially happy in conducting the orchestra numbers for these concerts.

THE ADULT CHORUS

The regular Festival choruses, always well drilled, comprising some of the best trained voices in the state, were everywhere good. Such organizations have done wonderful

(Continued on page 30)

KOSSOVITZKY PRESENTS STRENGTHENED ORCHESTRA

BOSTON Symphony Opens Forty-Fifth Season Auspiciously—Conductor and Men Warmly Greeted

BOSTON.—The forty-fifth season of the Boston Symphony Orchestra opened in Symphony Hall Friday afternoon and Saturday evening, October 9 and 10, the hall being completely filled for both concerts. Serge Koussevitzky's entrance was the signal for hearty applause, enthusiastic and prolonged. Work seems to agree with the magnetic Russian leader. His labors in the musical vineyard of Europe during the past summer have not at all impaired his familiar zest or energy. Nor has Mr. Koussevitzky's tailor lost his cunning.

The program opened with an intensely dramatic performance of Beethoven's *Leonore* overture No. 2, which had not been played at these concerts since 1904. Although not as stirring as the more popular No. 3, this work is of greater import and power than Beethoven's other overtures. There followed Debussy's exquisite prelude to *The Afternoon of a Faun*, lovelier than ever before, it seemed—thanks to Mr. Koussevitzky's sensitive reading and to Mr. Laurent's tone and fine phrasing in the solo passages for flute. For novelty the Slav leader introduced to America Jacques Ibert's *Escalas* (*Ports of Call*), inspired by three Mediterranean impressions: Palermo, Tunis-Nefta and Valencia. A relatively young composer, with a *Prix de Rome* (1919) to his credit, Mr. Ibert deserves a rising vote of thanks for withstanding the pernicious influence of some of his Parisian contemporaries. He is manifestly endowed with imagination and great skill, and is not ashamed of melody. Tunis-Nefta was particularly effective, both by reason of the melodic color and languorous rhythm that contributes to its Orientalism, and because of the highly artistic playing of a beautiful oboe solo by Fernand Gillet, successor to the great Longy, who retired last year. Valencia is reminiscent of Chabrier and less effective; but M. Ibert's music as a whole was received with marked pleasure. An uncommonly vital performance of Brahms' C minor symphony, poetic and songful throughout, brought the concert to a brilliant close.

The orchestra has been enlarged and improved since last spring, the full personnel containing more men than ever before. There are now eighteen first violins, sixteen second violins, thirteen violas, ten cellos and ten double basses. Of the fourteen new members four are principals: Fernand Gillet, first oboe; Edmond Allegra, first clarinet; Jean Lefranc, first viola, and Joannes Rochut, first trombone. Gillet is a nephew of Georges Gillet, celebrated oboist, who was his teacher, also the master of Longy. He was a *Première Prix* man at the Paris Conservatory and has been solo oboist of the Lamoureux Concerts and the Paris Opera for twenty-three years. Allegra, an Italian, has had a distinguished career in Europe as soloist with symphony orchestras and in the field of chamber music. Busoni dedicated to Mr. Allegra his three works for clarinet, also his clarinet concerto. Lefranc was awarded a first prize at the Paris Conservatory in 1907 and was solo viola for many years with the Opera Comique Orchestra and with the Colonne Orchestra. Rochut won first prize at the Paris Conservatory in 1905 and has long been first trombone of the Opera Comique and Lamoureux Orchestras.

(Continued on page 24)

ARTHUR J. HUBBARD

who has been teaching in Boston for thirty-five years. A great many distinguished singers have come from the Hubbard studio. Three most conspicuous artists who were former Hubbard pupils are Roland Hayes, Negro tenor; Charles Hackett, operatic tenor of international fame, and his brother, Arthur Hackett-Grandville. Mr. Hubbard is also widely known as a teacher of teachers, and many who have studied with him in Boston or in Los Angeles, where he has a summer class, are successfully conducting their own studios in various cities through the country. Mr. Hubbard's career as a professional musician began fifty years ago when he went abroad to study in Italy and France. His public career in opera and concert took up ten years and he then opened a studio in Boston which has ever since been a Mecca for aspiring vocalists.

music, conducted. Helene Mosher, contralto, sang the incidental solo there as well as other numbers. In Portland, Raymond A. Crawford, supervisor of music, conducted. In

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PHILADELPHIA HEARS WEEK OF OPERA BY LA SCALA COMPANY

PHILADELPHIA, PA.—La Scala Grand Opera Company opened the season auspiciously on October 3 with a fine performance of *Rigoletto*. Rosalinda Rudko-Morini as Gilda caused great enthusiasm by her splendid rendition of the *Caro Nome*. Elia Palma as Rigoletto was excellent. Giuseppe Reschiglian gave a fine portrayal of the Duke. Alfredo Valenti as Sparafucile was also pleasing. The other parts were well taken by Ada Paggi, Ida Bennett, Luigi Dalle Molle, Giuseppe Zecca, Adolfo Marretti, Giordano Faust, Maria Anelli, Tina Morelli and Giuseppe Ulser. Both orchestra and chorus improved as the opera progressed under the clever direction of Fulgenzio Guerrieri.

During the intermission, William C. Hammer, secretary and treasurer of the company introduced Lewis James Howell, who gave a short talk about Verdi. Later Mr.

Howell read a telegram from the tenor, Bernardo De Muro. CAVALIERIA RUSTICANA-PAGLIACCI

On October 5, the company presented *Cavalleria Rusticana* and *Pagliacci*. Santuzza was especially well taken by Emilia Vergeri. Katrine Mahler (a Philadelphian) was heard for the first time in opera as Lola, with success. Filippo Culcas sang Turiddu well. Ida Bennett, as Mamma

(Continued on page 17)

Muhlman-Kinsey Suit Settled

The suit brought by Adolf Muhlman, former teacher at the Chicago Musical College, against Carl D. Kinsey, manager of the college, has been settled out of court. Mr. Muhlman sued for \$115,000 and settled for \$3,750.

OPENING OF MUNICIPAL OPERA MARKS BEGINNING OF BERLIN SEASON

Hans Gál's Sacred Duck Fails to Please—American Stars in Recital

BERLIN.—The Berlin musical season commenced very precisely in the first week of September. As regards artistic importance the chief event has been the opening of the Städtische Oper of Berlin. The former Deutsches Opernhaus in Charlottenburg, it will be remembered, had to quit the field of action last spring, owing to financial difficulties, sharing the fate of the Volksoper, which had to stop its activity a few weeks before. The city of Berlin, in the meantime, has resolved to found a municipal opera house, taking advantage of the situation and saving as much as possible of the remnants of the two opera houses. The house and the stage were remodelled and renovated during the summer; Bruno Walter was appointed commander-in-chief of the musical forces; Heinrich Tietjen, formerly Intendant of the Breslau Opera was made director and chief manager, and a considerable number of celebrated singers were engaged.

After all these preparations the new municipal opera house was opened on September 19 with an altogether admirable performance of Wagner's *Meistersinger*. At once it became evident what it means to have an extraordinary artist like Bruno Walter in a position that permits him to shape things according to his ideals. The *Meistersinger* music in his interpretation gained a touching humanity, a vividness, power and intensity altogether exceptional. To produce such effects, of course, Walter needed adequate assistance from all factors concerned in the performance. Lotte Lehmann, as Eva, will hardly find a superior anywhere in the purity and exquisite taste of her singing. It was a pure delight to listen to her and to see her. Emil Schipper is the possessor of one of the most powerful baritone voices the German operatic stage can boast. Hans Sachs, however, is not one of his best parts, as he is lacking in that mildness and soulful warmth of emotion which characterize Wagner's cobbler-poet. Fritz Krauss' brilliant and metallic tenor voice was highly effective in the strenuous role of Walter von Stoltzing. Of the other participants Kandl's extremely charac-

teristic Beckmesser deserves special notice. Chorus and orchestra were highly satisfactory.

HANS GÁL'S DIE HEILIGE ENTE

After this brilliant *Meistersinger* performance, the Berlin premiere of Hans Gál's opera, *Die Heilige Ente*, was doubly disappointing the following night. It is hard to divine the reason why Tietjen started his directorial activity in Berlin with this insipid and tiresome opera. Gál's work, it is true, has already been given in several provincial theaters—successfully, as has been reported. The crucial test of Berlin, however, does not take alleged provincial successes into account. It was a mistake to offer this work to the Berlin public, all the more as it was not at all necessary to bring out a new opera at the very beginning of the first season.

Hans Gál, one of the younger Viennese musicians, is without doubt a well-taught and skillful composer. He is, however, sorely lacking in individuality, and thus his well written music merely reflects what other and greater masters have already done. Moreover, the libretto of the opera (by Levetzow and Feld) is utterly unintelligible and ineffective on the stage for all spectators who have not carefully read the book. The principal character is a live duck, which is continually being carried about on the stage with rather ridiculous effect, as only very few initiated spectators could see what this "sacred duck" had to do with the Chinese mandarin (Wilhelm Guttmann), his beautiful wife (Maria Schrecker), the numerous coolies, priests, nuns and Buddhist gods whom one saw coming and going in festive processions and playing all sorts of curious pranks. The total effect was tiresome and what little applause was accorded by the public was addressed rather to the singers than to the composer.

Other performances of the Municipal Opera served to present gradually the galaxy of singers engaged for the present season. In *Lohengrin* the interest was centered on Lotte Lehmann's enchanting Elsa and Dr. Schipper's demoniacal Telramund. Wilhelm Guttmann and Alexander Kipnis (Chicago Opera), distinguished themselves in minor parts. A *Rigoletto* performance with Maria Ivogün and Josef Schwarz was highly admired. Paul Dessau made his Berlin debut as conductor on this occasion. He showed considerable ability and is on the road to prominence in his vocation.

AMERICANA

The events in the concert halls during the month of September almost without exception had some sort of connection with America. A considerable number of concerts was

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given by famous artists about to return there, after their vacation in Europe, and besides these one heard a number of young American débuts. As to the great celebrities, it will suffice to mention them briefly, as their names and their styles are universally known. Whatever might be said, for example, about the great and unique Chaliapin has been written many times before. The convention of German operatic theaters forbids the granting of exorbitant fees, and as Chaliapin is one of the highest paid singers in the world, we had to forego the pleasure of admiring him in opera. But he gave a recital in the Staatsoper, with piano accompaniment merely, and in spite of this rather indifferent background he set the public afame by his stirring art.

Louis Gravere's well balanced, finished and carefully prepared art is very different from the genial improvisation of the great Russian. In his way, however, Gravere is a master, and his two recitals (with the valuable pianistic assistance of Arpad Sandor) afforded a rare aesthetic pleasure. Roland Hayes, negro tenor, was also most heartily welcomed at his reappearance. Again he enchanted his public by the refined beauty and lyric sentiment of his singing, especially in his touching renderings of negro spirituals, but also in songs by Hugo Wolf, Santoliquido and others. Leo Roseneck accompanied him with fine pianistic art and muscularly skill.

Dusolina Giannini, unknown in Germany until last spring, has in a few weeks conquered musical Germany. Her Berlin recital, with the assistance at the piano of Michael Rauchisen, was considered an event of prime importance by the public, and the completely sold out hall greeted the charming artist with outbursts of rapturous applause. Joseph Schwarz sang for charity, with Fritzi Lindemann at the piano, and was, of course, very successful, as was also Sigrid Onegin at her song recital.

LEONORA CORTEZ RETURNS

Of younger artists, Leonora Cortez aroused most attention. A year ago she made an unusually successful Berlin debut, and in consequence a good deal was expected of her when she returned in September. She had chosen a program well adapted to her individuality, which tends toward the expression of the graceful, soft, intimate rather than of passion, pathos and power. Especially fine was her rendering of the two lovely sonatas of Durante, of Mozart's G major sonata and of some Chopin etudes, played with unusual refinement and elegance. Four piano pieces by Alberto Jonas, Miss Cortez' master, were heard for the first time here. They show the hand of the refined artist, the master of pianistic efforts, and manifest a cultivated sense of form. Miss Cortez' fine playing was highly appreciated by her audience, and a considerable number of demands for encores showed the impression made by this young American artist.

Laura Stroud, young New York pianist, had chosen a rather ambitious program for her Berlin debut, starting with Beethoven's transcendental C minor sonata, op. 111. Miss Stroud is technically a very advanced player, with sound musical feeling, without, however, evincing such qualities of spiritual maturity and individual artistry as to justify a public interpretation of one of the most sublime poems of musical literature. A Bach partita, a group of Chopin pieces and compositions by Debussy, Liszt and Rachmaninoff completed the program.

A song recital given by Gabriel Goldwater, hailing from Los Angeles, appeared to me as rather superfluous, considering the fact that the young man possesses neither a remarkable voice, nor sufficient vocal training and musical temperament to warrant a successful career. At present, at least, he is not in fit shape to stand the critical verdict of Berlin.

DR. HUGO LEICHTENTRITT.

Estelle Liebling Pupils Heard in Newark

The Misses Glass, Mazur, Rachman, La Verne and Swain sang recently at the new Mosque Theater, Newark. The week prior Anne Yago and Beatrice Belkin sang at the Mosque Theater in opera excerpts. Patricia O'Connell, of Montgomery, Alabama, was the soloist at the Rialto Theater in that city during the week of September 28.

MUNICH'S FIRST BACH FESTIVAL A GREAT SUCCESS

Much Interesting Old Music Revived

MUNICH.—Immediately following the Mozart-Wagner opera festival, a Bach festival (September 19-22) in commemoration of the 175th anniversary of the master's death, was held in this good city of Munich, rather susceptible to festivals of all sorts. Rumor would have it, however, that this festival also had a second and more secret purpose as that above mentioned, being planned as a sort of demonstration against the various "international" music festivals, chiefly devoted to modern and hyper-modern works, and considered as a sign of degeneracy and fake pure and simple by the "legitimists."

Be that as it may, a Bach festival is a good thing at any time, even if for no other purpose than to prove that uncommonly good music was written long before the invention of Wagnertubas, heckelphones and banjos. But Bach's time, too, had its peculiar niceties in the matter of instrumental effects almost forgotten today, such as piccolo-violins, Schnabel-flöten (flutes à bec), massed harpsichords, gambas, etc., some of which were brought to light again on this occasion, to the wonderment and admiration of all who heard them for the first time.

The organizer and *spiritus rector* of this Bach festival was Christian Döbereiner, one of the solo cellists of the Munich Opera orchestra, who devotes all his spare time to the study and performance of old and ancient music. He is what we call an "honest-to-God" musician with an intuitive appreciation of the style of old music, an excellent gamba-player, but only a mediocre conductor. There can be no doubt about his musical and intellectual powers of interpretation, but his technical abilities as a conductor are limited to a degree which seems almost prohibitive. Not that anything really disastrous happened during any of the concerts, yet there were rhythmical disagreements, uncertainties and shiftings which could not pass unnoticed. The spirit of the whole, however, was worthy of the cause and of the revered name to which it was devoted; the program was well chosen, adding to Bach's works some of those of his contemporaries; and the soloists were of the best available, so that the final impression, in spite of minor hitches, was pleasing and gratifying.

BENDER'S FINE SINGING

The first concert opened with the C major concerto for two harpsichords and string orchestra, but the charming intimacy of this beautiful combination was somewhat lost in the large Odeon Hall. The two solo instruments, however, were masterfully played by Li Stadelmann and Franz Rupp. The artistic climax of the concert was reached with Paul Bender's immaculate interpretation of the cantata-Tritt auf die Glaubensbahn, and of the aria, Oh, Blessed Herd, from the cantata Hear Me Thou Shepherd of Israel. Less impressive was the performance of the Missa Crevis (A flat, No. 3), by the Cathedral Choir under the leadership of Ludwig Berberich. An assemblage of mostly beautiful voices could hardly make up for a certain lack of technical finish.

The second concert, devoted entirely to chamber music, brought a most happy selection of old and almost forgotten

MUSICAL COURIER

music by some of Bach's forerunners and contemporaries. First of all, a most remarkable sonata in A minor (op. 1, No. 1) by the great organ-master, Dietrich Buxtehude—remarkable not only on account of its very individual, subjective mode of emotional expression, but also on account of its really bold and daring harmonies. Special interest was also claimed by the performance of a few humorous and highly entertaining pieces (Minuet, Fantasy, Air and March) taken from J. P. Krieger's Humorous Field of Music for four flutes à bec, two treble, alto and bass flutes. The sound of these old instruments is so characteristic that it cannot be adequately imitated by the modern flute. G. P. Telemann was represented by a delightful sonata for two flutes, two gambas and continuo, and J. S. Bach by a beautiful selection of arias from various cantatas, acceptably sung by Lotte Leonard.

THE COFFEE CANTATA WITH SCENERY

Another chamber music concert, to which the decorations from the second act of Mozart's Figaro furnished a most befitting background, was held at the Residenztheater. This, in spite of a lengthy program comprising the fifth and sixth Brandenburg concertos, the introduction to the cantata Gottes Zeit ist Beste Zeit and the famous Coffee Cantata, was perhaps the most enjoyable event of the entire festival. Especially the scenic performance of the Coffee Cantata with Friedrich Brodersen, Elisabeth Feuge and Carl Seydel as soloists, earned neverending applause.

Particularly interesting from an acoustic and historical point of view was the performance of Antonio Vivaldi's concerto in B minor for four violins, followed by Bach's transcription of this same work for four harpsichords. The original is undoubtedly a most fascinating work in sound expression and melodic style; Bach's transcription, however, exploiting the capacity of the harpsichord for change of color, adds a startling richness, while discreet inner voices greatly heighten its rhythmic vitality. The same concert also brought a very pleasing performance of Bach's burlesque Peasant Cantata—a mixture of dances, of folksong, and playful rustic jesting. The execution, with Hermine Bosetti and Julius Gless as soloists, reached a high grade of perfection.

FUNNY OLD BACH

The last concert also was topped off by a note of hilarity emanating from Bach's Hunting Cantata, written "to order" in honor of a Saxonian Duke. The text is abominable and



FRANZ LISZT'S NATIVE TOWN HONORS HIS MEMORY.

Today, October 22, Franz Liszt's birthday is being observed with special ceremonies in his native town of Raiding, Hungary (now Burgenland). This year there are many special features. A new Franz Liszt Memorial Church, built by the community itself, is being dedicated, also a bust of Liszt in it, presented by the Society of the Friends of Music of Vienna. Another dedication is that of a memorial tablet with a bas-relief of the famous master over the door of his birthplace. (1) The house where Liszt was born. (2) Memorial tablet over door of Liszt's birthplace, with a bas-relief portrait by Robert Ullmann. (3) Interior of new Franz Liszt Memorial Church, built by the community. (4) Bust on the wall of the new church presented by the Vienna Society of the Friends of Music. (Photos by Joseph Perscheid.)

it remains a mystery how Bach could have written such charming and effective music to it. Preceding the cantata we had a very respectable performance of the first Brandenburg concerto, furthermore the great C major concerto, Bach's masterpiece for a combination of harpsichords and strings; and that deeply touching cantata, Weichet mir, Bétrübt Schatten, in which Bach, like no other, illustrates with touching simplicity the loveliness of springtime and of love.

It may be of interest to those who know Munich and know it particularly as a city where much music is produced and heard, that this was the first Bach festival ever held in this city. And even this first attempt was only made possible

(Continued on page 31)

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NEW YORK CONCERTS

OCTOBER 11

Bernardo De Muro-Helen Wait Gagliasso

Under the auspices of Il Corriere del Bronx, October 11, in Aeolian Hall, Bernardo De Muro gave a song recital, assisted by Helen Wait Gagliasso. There was a large audience that demanded many encores from the splendid tenor, applauding every number vigorously. Mr. De Muro displayed a voice of delightful quality and unusual volume, well controlled and artistically shaded. Expressive in every mood, he rendered arias from Africana, Carmen, Pagliacci and Andrea Chenier with a fervor that aroused thunderous plaudits. In his duet from Carmen with Miss Gagliasso, his voice was particularly delightful.

Mr. De Muro made his initial American appearance in opera last May at the Manhattan Opera House. Before coming to this country, he sang in Italy, Spain, Germany, South America, Mexico, and Cuba. Miss Gagliasso, coloratura soprano, also was well received.

OCTOBER 13

Scordino-Carson Joint Recital

Teresa Scordino, soprano, and Leon Carson, tenor, artist-pupils of Emilio A. Roxas, gave a joint recital at Town Hall, October 13.

Mr. Carson, who has been heard in the metropolis many times, opened the program with a group of Italian songs, comprising the Largo from Xerxes, Handel; Ah mai non cessate, Donizetti, and Serenata, Toselli. He sang later an aria from Le Prophet, Meyerbeer; an English group—Enough for You and Me, Cadman; Heart of Gold, Manney; and To the Sun, Curran—and an aria from La Tosca (Puccini). Mr. Carson was in excellent voice, and his artistic renditions gained for him much well deserved applause and many recalls.

Miss Scordino's opening group consisted of three Italian songs—Vaghissima Sembianca, Donaudy; Stornellatrice, Respighi; and Primavera, Tirindelli. Her other numbers were an aria from Cavalleria Rusticana, Mascagni; two fascinating songs by Emilio A. Roxas, Welcome Home, and Adoration; Dawn, Curran; and an aria from La Tosca, Puccini, to which she added three encores.

Mr. Roxas' accompaniments were artistic and materially aided the singers in the rendition of their numbers.

Maria Theresa

Carnegie Hall was thrown open again to music lovers for the first time this season on October 13, when Maria Theresa, exponent of the Isadora Duncan school of dancing, gave a recital. Before a large audience in which were many dance enthusiasts, Maria Theresa gave effective interpretations of Chopin music—preludes, nocturnes, études, valses, mazurkas, polonaises, etc., with H. Maurice Jacquet at the piano. One of the most impressive numbers was the funeral march from the B flat minor sonata. The program was divided into the following groups: The Earth Spirit, The Eternal Feminine, The Human Cycle, Heroism. Maria Theresa danced in her familiar style, with much dramatic expressiveness, rhythmic grace and feeling for mood, which she portrays successfully. The simple draperies used and the lighting added much to the charm of the whole effect, although these, contrary to the ballet school of dancing, play a minor part. It is primarily through the body that Maria Theresa attempts to express the ideas contained in the music. Her facial expression too, was interesting.

OCTOBER 14

Oscar Ziegler

An interesting and unique program won out over a very rainy night to draw a good sized audience to the piano re-

ital by Oscar Ziegler at Town Hall, Wednesday evening. The Beethoven sonata, op. 111, opened the program and from there on the order of the program was unconventional. The second group offered compositions by the American writers, Howard Hanson and Emerson Whithorne, but their respective compositions—Clog Dance and a Greenwich Village Tragedy—did not speak any too highly for the efforts of American composers. The third number was a sonatina by Arthur Lourie, also of the modern school.

The third group was a novel experiment, alternating sixteenth and seventeenth century pieces by Loeillet, Scarlatti and others with the Sept Pièces Brèves by Arthur Honegger. The Honegger collection of seven numbers might have been more effective if played consecutively in one group as intended, but, as it was, they afforded an interesting contrast to the others and perhaps even served to accentuate the delightfulness of the old numbers. The Bach Chromatic Fantasy and Fugue concluded the program. Mr. Ziegler proved himself an earnest and well equipped musician and is to be commended for his attempt to provide some interest in a program a little different from the hundreds offered by pianists here yearly.

Beryl Rubinstein

Despite unfavorable weather, there was a large and cordial audience in Aeolian Hall, on the evening of October 14, to greet Beryl Rubinstein at his piano recital. Mr. Rubinstein displayed himself as a musician of distinction. Artistry, technical excellence and sympathetic shading in transitional moods marked his every presentation. He plays with ease and careful restraint, yet, with the emotional requirements of his work, he rises to heights that are nothing short of brilliant. Beginning with the Mozart Theme and Variation in G and two Bach numbers, rendered with sincere sympathy and insight, the artist gave a masterly interpretation of the Liszt B minor sonata. That he did full justice to the intricacies of this difficult composition was proved in the rousing demonstration accorded him. He was forced to return three times in answer to insistent applause. The third and last group, comprising two Chopin selections and a fascinating Gavotte by Prokofieff, also contained a new number which was announced as having its first performance. This was the Ruined Water Castle at Djokja, from Godowsky's Java Cycle. The composer was present in person, sharing honors with Mr. Rubinstein at its conclusion. So pleased was the audience that it demanded a repetition. Mr. Rubinstein was recalled again and again for additional encores which he gave generously.

OCTOBER 15

Felix Fox

Felix Fox revealed himself as a pianist of many commendable qualities in his Aeolian Hall recital Thursday afternoon. Beginning with a Bach prelude and fugue, he followed with a group of interesting variety and contrast—preludes by Bach, Debussy and Rachmaninoff. Numbers by Cras, Debussy, Gluck-Friedman, Liszt, Chopin, Wagner-Liszt, Brahms, Albeniz and Dohnanyi completed his well balanced program. Mr. Fox is excellently equipped technically, and has good tonal color and genuine musical feeling. He obtains pleasing effects without ostentation and is a satisfying player in many ways. His audience was warmly demonstrative.

New York Philharmonic

The venerable Philharmonic Society of New York, founded 1842, began its eighty-fourth season at Carnegie Hall on Thursday evening. The outer signs were a brilliant new black uniform with gold braid on the doorman and a new stage setting so much like the old that one didn't know the difference until the new manager of the hall, John Brown, called attention to it. But these were the only innovations. About the program there was nothing new. It began with a Mengelberg favorite, one of the Bach suites, the Second in B minor, seven numbers, with Mr. Mengelberg conducting from the harpsichord. The second number was another Mengelberg favorite, Strauss' tone poem, Don Juan. After the intermission there came the second Brahms symphony. Peculiarly enough, it was the first time Mr.

Mengelberg had played it in his five seasons here. The performance of the Bach suite was marked by characteristic Mengelbergian clarity and precision. This pious duty out of the way there followed a characteristic, fiery, Mengelbergian reading of Don Juan. The Dutch conductor seemed even more meticulous than heretofore in the working out and presentation of detail. The Brahms was a carefully studied and elaborated performance. Despite the panegyrics of Lawrence Gilman's program notes, and the careful, painstaking direction of Mr. Mengelberg, one did not gather the impression that this was very great or even very important music. The allegretto still remains the most agreeable movement. If it is not deep music, it is at least genuine, sunny and warm. If Brahms as a symphonist had confined himself to the writing of codas (witness that of the first movement) what a master he would have been!

The orchestra was excellent on the whole, though still in opening-of-the-season form. The strings did not seem so brilliant as usual—perhaps due to the new stage setting. The solo instruments often stood out from the orchestral woof to an over-prominent degree. And after all, there was something else new—the seating of the orchestra. Mr. Mengelberg's cellists and second violins had exchanged places, a la Stokowski. The audience filled the house and there was plenty of enthusiastic applause for the conductor and his men, especially after the Don Juan.

OCTOBER 16

Maxim Karolik

Maxim Karolik, tenor, artist-pupil of Emilio A. Roxas, was heard in an interesting song recital in Town Hall on October 16. Mr. Karolik formerly was a member of the Petrogad Grand Opera House, and presented a program largely consisting of numbers by Russian composers, comprising Borodine, Moussorgsky, Rachmaninoff, and Tschaikowsky. Other composers featured on his program were Gluck, Duparc, Casella, and Verdi. Raleigh Haydon bartone, another pupil of Mr. Roxas, assisted in duets from La Forza del Destino and Gioconda.

Mr. Karolik has a voice of much charm; he sings with freedom and is absolutely free from mannerisms. The audience applauded the singer sincerely and demanded three encores. Mr. Roxas, who was at the piano, accompanied his pupil masterfully.

OCTOBER 17

Julius Bledsoe

Singing arias and songs in six languages, Julius Bledsoe, colored baritone, was greeted by a large audience at his Town Hall recital of October 17. Lovely tones were his at the outset in Giordani's old love-song; some unusual high mezzo voice effects were heard in a Mozart aria and Debussy song, while at all times his dramatic instinct was evident. He sang the Russian Volga Boatsong better than most Russians could sing it, and the audience felt the humor in As-tu Sourdre, sung in French. In five Negro Spirituals, his own Home, Home was wildly applauded; composer J. Rosamond Johnson played accompaniments to a pair by himself. James Walker, also colored, played musically accompaniments.

Clara Rabinowitch

Clara Rabinowitch, pianist, who recently returned to New York after having studied in Paris for five years with Isidor Philipp, made her formal bow to a metropolitan audience in recital at Aeolian Hall on October 17, at once revealing that she is an artist of high attainments.

Her program was made up of Chaconne, Bach-Busoni; Sonata, op. 109, Beethoven; three Chopin numbers—Ballade in F minor, Berceuse, and Scherzo in B minor—Poisson d'or, Debussy; Jeux d'eau, Ravel; Feux-follets, Philipp; Gitaneiras, Infante, and, as closing number, Liszt's Napoli e Venezia.

Miss Rabinowitch, although very young, made a profound impression. She was accorded a warm reception and spontaneous applause.

TOMFORD HARRIS

NEW YORK RECITAL OF OCTOBER 7th

New York Times.—“Pianist Delights Audience in His Interpretation of Chopin.”

New York Herald Tribune.—“Artist Repeats Last Year's Impression of Skill in Brahms' F Sharp Minor Sonata.”

New York Staats-Zeitung.—“. . . He brought an exquisite touch to Chopin's Nocturne, Op. 32, No. 1, which he played in a finely poetical mood. Three Chopin Etudes (including the one in thirds, Op. 25, No. 6) were executed brilliantly and with fine technique. . . . The distinction and poise characterizing all the interpretations of this pianist create an excellent impression. . . . The audience expressed its enthusiasm by numerous demands for encores. Among the latter were a Spanish Dance by Granados, a brilliant Liszt transcription, the exacting Papillons of Rosenthal and Liszt's Sixth Rhapsody.”

New York American.—“. . . Two Choral Preludes of Bach, which immediately followed, proved a stimulating change and were admirably read, while in a later group of light modern works, Mr. Harris disclosed rare brilliance and musicianliness.”

New York Evening World.—“. . . The Andante was given with a fine singing tone and the fascinating rhythms of the Scherzo were clearly defined. In this and in the Finale a thoughtfulness and a repose of style were evident. This characteristic of his playing was also to be heard in the calm serenity of the first Bach choral while a considerable technical skill was evidenced in the Ravel numbers and in the fiery Lesghinka of Liapounoff.”

New York Times.—“. . . He played Chopin with unexpected charm and delicacy, a dreamy sensitivity natural to the idiom of that composer. The audience was an enthusiastic one.”

New York Sun.—“. . . He is sound, musicianly and tasteful. He plays as one who knows what is what and why.”

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Hanson Works Win California Favor

Howard Hanson, director of the Eastman School of Music, and well known composer, appeared as conductor of his own works at the Hollywood Bowl concerts this past summer, leading his Lux Eterna, which had already been played by the Los Angeles Philharmonic last winter, and his Nordic Symphony. Mr. Hanson's works were heartily welcomed by the Bowl audiences and brought forth unusual praise from the Los Angeles critics. Here is what some of them had to say:

Bruno David Ussher, critic of the Los Angeles Evening Express, stated: "The enormous audience was distinctly moved by the musical and spiritual urge of Howard Hanson's Lux Eterna. This is idealistic music, idealistic in thought and feeling, independent in means. Being truly idealistic, it is unwanted in its application of instrumental combinations. Like all true things, born of an ideal, it is not pretty. It has sublimity. As the Buddhist saying has it, 'Only two ways there are; one is pleasant, the other is right.' Hanson goes the right way—that is, he is guided from within. Hence that pure glamour, that urge, that phenomenal concordance of what might be conventionally termed discords. It is in moments of ultra-concordance that he visualizes Lux Eterna, that he begins to bear on his hearers a sense of the cosmic. True, Hanson's Light Eternal is not altogether pleasant music. God is not a Beau Brummel, nor has He a white beard, nor does He smile benignly. It is the very element of struggle in the music and its triumph, which marks Hanson as one of the few who have 'arrived.' Not to forget Messrs. Ferir (viola) and Noack (violin) for their admirable incidental solos in the Hanson work."

Paterson Greene, in the Los Angeles Examiner, added: "Howard Hanson revealed a rare combination of creative and executive gifts. He led the orchestra in his own composition, Light Eternal. Last night's performance deepened the favorable impression that he made last winter in conducting the same composition at one of the symphony parks."

THE NORDIC SYMPHONY.

Bruno David Ussher, in the Los Angeles Express, commented: "Howard Hanson's Nordic Symphony deepened the impression the composer made with his tone poem, Lux Eterna, heard recently. This uncommon, compelling work not only arrested attention with its ruggedness and direct simplicity, but the audience sensed through the soul of a people strong and pure, of which people the composer is a descendant, being of Swedish parentage, although born in this country. . . . Perhaps I could pay Hanson no higher tribute than calling him (with reservations, of course) the 'American Sibelius.' By likening him to this Finnish composer I mean to emphasize a spiritual kinship and qualities in Hanson that place him high, just as I consider Sibelius at once the greatest symphonist, most original and strongest composer of the day. Hence Hanson, the American Sibelius, evinces a similar sincerely heroic strain in his music, a profound folk feeling of the northern kind, an almost brusquely direct yet often naively tender spirit of melody, harmonies of granite and the pure blue of northern waters seamed by luscious green in quiet inlets. As through the music of Sibelius, through that of Hanson blows a wind of storm and stress, but also the wistfulness of the herdsman's pipe are heard."

The following appeared in the Los Angeles Examiner: "Los Angeles heard the Nordic Symphony of Howard Hanson in the Hollywood Bowl last night. The composition was directed by the composer, who received a great ovation at its close. The work is powerfully dramatic, rugged and forceful in its harmonies and compact in form.

It is a significant contribution to modern music and to American music in particular. It deserves a permanent place in orchestral repertoire."

Isabel Morse Jones, in the Los Angeles Times, thought that the "Hanson symphony is a fine work which rises to noble heights."

Bettina Freeman Again Triumphs in Italy

Bettina Freeman had hardly been six hours in Milan upon her return from Belluno, where she appeared in festival and open air operas, when she was hurriedly called to sing in Bologna, Helen of Troy in Mefistofele, in place of another singer, who had been protested by the management and conductor. Bologna audiences are among the most difficult in Italy and it is doubly worth noticing that the young American soprano scored a huge success there—so big indeed that after the first performance she was reengaged for ten performances. At the close of this engagement she just had time to get to Palermo for her season there.

Reviewing her debut at the Municipal Theater, the critic on the Journal (Il Jornale) of August 26, wrote: "In the scene in Greece, we have admired very much a typical Elena in Bettina Freeman, who has powerful voice, beautiful in all registers, and she had full opportunity, in the scene, to put forth her wonderful art in a role which is not a very easy one, and that the public reacted to her may be well presaged by the fact that she won with the tenor the first honors in the success of the night." Favorable, too, was the music critic of the Future of Italy (L'Avvenire D'Italia) of the same city, who voiced his opinion as follows: "Bettina Freeman was really sublime, interpreting with great intelligence the difficult role of Elena, which she sang with great feeling, and her plastic poses were a joy to the eye."

The critic on the Gazette of Emilia (Gazzetta delle Emilia), reviewing the same performance at the San Felice or Bologna, voiced his opinion thus: "Bettina Freeman demonstrated once again what a great artist she really is, and the enthusiasm of the public for her was as vociferous in our city as it has been in all the principal theaters in Italy and other European countries. Her grace, her beautiful voice, her noble and aristocratic personality made her Elena an object of great admiration. She gave life to the last scene in which she completely conquered every one, and a great part of the success of the performance fell on her shoulders."

Wyrick Sings With Detroit Orchestra

Ambrose Wyrick, tenor, well known concert singer, has just returned from an enjoyable tour through Indiana, Ohio, Illinois and Michigan, closing his tour with two appearances for the Detroit Free Press radio in conjunction with the Detroit Symphony Orchestra, Victor Kolar, conductor. Mr.



AMBROSE WYRICK.

Wyrick's programs contained compositions of Handel, Schubert, Schumann and Dvorak.

The Detroit Free Press of August 20 carried the following comment by Mr. Tomy, radio critic: "To add to the enjoyment of those who heard the concert by radio there came Ambrose Wyrick, noted concert tenor of Chicago, to fill the usual intermission with a group of songs. It is fortunate for the WCX folk that Mr. Wyrick comes frequently to visit his brother here. It was his second appearance during recent months. This singer has made radio work a study and probably there is no tenor in the country who broadcasts more successfully. He will be heard again on Thursday, with Albert Heilman as his accompanist. These two men have worked together for six years."

Ernest Schelling Popular in New York

Ernest Schelling will make three New York appearances as pianist in November, two of them being with the Philharmonic Orchestra.



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PROGRAM FEATURING CARMEN'S DREAM

I

Two Cantos from Bach
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La Tradita (canto del dolore)
Tornato e amore (canto della gioia)

II

Gesang Weylas... Hugo Wolf
Auf dem Greunen Balcon Hugo Wolf
Aux portes de Seville Fourdrain
Impression fausse Poldowski

III

Japanese Death Song Sharpe
Come to the Fair... Martin
The Bridal Dawn... Martin
I Know My Love Arr. Hughes
The Wildwoman's Lullaby Buzzi-Peccia

IV

Carmen's Dream... Bizet
Buzzi-Peccia



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SECOND HALF OF PROGRAM—FEATURING GROUPS OF SPIRITUALS AND ANTE-BELLUM SONGS

Swing Low, Sweet Chariot.....	Arr. Rogers
The Old Ark's a Moverin'.....	Arr. Guion
Deep River.....	Arr. Burleigh
O When I Git to Hebin.....	Arr. Manney

Carry Me Back to Old Virginny	
Comin' Thru the Rye	Dixie

Love's Old Sweet Song	
La Paloma	

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SAN FRANCISCO, CAL.—*Traviata* was presented before a sold out house on September 28, with Elvira de Hidalgo and Messrs. Schipa and Stracciari singing the principal roles, and proved one of the high lights of the season. Mme. de Hidalgo as Violetta gave a strikingly vivid portraiture. Schipa as Alfredo was thoroughly at his ease, singing and acting with all the ardor at his command. Mr. Merola conducted.

MARTHA

Martha had its first presentation here in many years on September 30. The cast included Elvira de Hidalgo as Lady Harriet, Elinor Marlo as Nancy, Marcel Journet as Plunkett, Tito Schipa as Lionel and Vittorio Trevisan was Sir Tristan. Mme. de Hidalgo sang with tenderness *The Last Rose of Summer*. Schipa's aria in the third act, *M'Appari*, was so vociferously acclaimed that he graciously repeated it. Enthusiasm prevailed and at the close Mme. de Hidalgo and Mr. Schipa were called before the curtain at least ten times. Mr. Cimini conducted.

BARBER OF SEVILLE

As a testimonial to Mr. Merola, a special performance of the Barber of Seville was given on October 1, with the identical cast as appeared in the previous production of the opera.

L'AMORE DEI TRE RE

Sem Benelli's *L'Amore dei Tre Re* was presented on October 2. Fiora was entrusted to Rosina Torri who enacted it for the first time in her career. Avito was Fernand Ansseau; the king, Marcel Journet; and Manfredo, Stracciari. Merola directed.

AIDA

A splendid version of *Aida* was given on October 3. Claudia Muzio, arriving here directly from South America on the morning of the performance, was the apex of the excellent cast. Her fine dramatic soprano voice, firm in timbre, full and powerful and rich in color, was in glorious form. Mme. Muzio not only sang and looked the part of the Ethiopian Princess, she lived it. There was no weak spot in her intelligent and carefully conceived characterization. Antonio Cortis met the exigencies of Rhadames adequately. Cesare Formichi was Amonasro. Marguerite d'Alvarez as Amneris was regal in appearance and gave full value to the part. Marcel Journet was Ramphis. Mr. Merola conducted.

LA TOSCA

The Sunday Matinee, on October 4, of *La Tosca*, brought the third season of the San Francisco Opera Company to a brilliant close. Mme. Muzio, singing the title role, created a furore similar to that of last year. In every respect, Mme. Muzio portrayed the role with skill, emotional eloquence and grace of manner. Her Tosca breathed with vitality. Riccardo Stracciari gave a forceful interpretation of Scarpia. Fernand Ansseau was Cavaradossi; Vittorio Trevisan, the Sacristan; Lodovico Oliviero, Spoletta; and Antonio Niccolich, Angelotti.

CHAMBER MUSIC SOCIETY GIVES PROGRAM

A delighted audience heard the Chamber Music Society of San Francisco at its initial concert of the season on September 29—the first of the pair which the organization gave prior to going on tour. Never were Messrs. Persinger, Ford, Firestone, Ferner and Hecht in finer fettle. The audience gave evidence of its hearty approval in tumultuous applause. Beauty as well as purity of tone and fine articulation of phrases marked their entire performance.

NOTES

Anna Groff-Bryant, founder of the American School of Vocal Art and Education, was a recent visitor in this city. Maria Redaelli gave a recital at the studio of her teacher, H. B. Pasmore, recently in honor of her brother, Emilio Redaelli.

C. H. A.

SEATTLE, WASH.

SEATTLE, WASH.—Michele de Caro, baritone, formerly of Seattle, returned from four years study in Europe, and was

presented to an enthusiastic audience by Mrs. Frederick Bently, who provided his accompaniments.

Mme. Schumann-Heink was presented by the Associated Students and the Stadium was filled to overflowing. The same organization presented the Denishawn Dancers.

The Swedish Choral Club, conducted by Edgar Nelson, assisted by Edna Ver Haar, contralto, as soloist, and a mixed chorus, gave a delightful concert in the Stadium.

Theo Karle, tenor, formerly of Seattle, gave a concert in the First Presbyterian Church on September 29 which was crowded to capacity, Arville Belstadt being the accompanist.

The Cornish School of Music opened for the fall term September 7, with the largest enrollment in its history.

Kolo Levienne, cellist, has been added to the faculty. Anna Grant Dall and Martha Sackett, of the piano department, have returned from study in Europe. John Hopper, a member of the faculty, has been granted a year's leave of absence which he will spend in Europe in study.

The Madame Pless School has added a course of pipe organ for accompanying films.

The Howe College of Music has been enlarged and formal opening was held October 18.

Kirk Towns, vocalist and teacher, has taken new studios in the Senator Apartments.

Katherine Wade Smith, violinist, pupil of Mme. Davenport Engberg, won the National scholarship given at the Biennial Convention held in Portland the past summer.

Edouard Jotjes, pianist, has returned from a summer spent at the Belgian Conservatory of Music, having the


"May Peterson charmed with the perfect music of her tones, her delightful stage presence, and the beauty and novelty of her songs. The almost celestial purity and sweetness of Miss Peterson's tones, the smoothness and delicacy of her modulations, her flexibility and vivacity made everything she sang a joy. It is rare for a soprano of the coloratura type to have such beauty of tone in the lower and middle register. She sang with marvelous clearness of enunciation. She was recalled after every number."

The Lincoln State Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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degree of Doctor of Music conferred on him, and is resuming his studies.

Mr. and Mrs. Silvio Risiangi, piano teachers, have returned from Europe and will resume teaching in their school of music.

Clifford Kantner, vocal instructor, announces in the re-opening of his studios special classes in German and Italian.

Francis J. Armstrong, violin teacher, after a summer in Canada, re-opens his studios with a large enrollment.

S. J. H.

PORTLAND, ORE., ITEMS

PORTLAND, ORE.—Prospects are bright for the Portland Symphony Orchestra, Willem Van Hoogstraten, conductor. The season will consist of eleven concerts, three of which will be special concerts for school children. Mrs. M. Donald Spencer, manager of the orchestra, has booked the following soloists: Elena Gerhardt, Paul Kochanski, Ignaz Friedman, Josef Lhevinne and Harold Bauer. The first concert of the fifteenth consecutive season will take place November 9.

The Elwyn Concert Bureau, H. M. McFadden, manager, has booked the following attractions: Edward Johnson, Joan Ruth, Toscha Seidel, Olga Samaroff, Mme. Matzenauer, San Carlo Grand Opera Company, Maria Kurenka, Vicente Ballester, Gershkovich Symphony Orchestra with Felix Salmond, Benno Moiseiwitsch, Roland Hayes, Thamar Karsavina and ballet with Pierre Vladimiroff.

Steers & Coman, who have entered their twenty-fifth season, will present Beniamino Gigli, Elisabeth Rethberg, John McCormack, Efrem Zimbalist, Sigrid Onegin, Mischa Levitzki, Georges Barrere's Little Symphony with Claire

Dux, Toti dal Monte, Guy Maier and Lee Pattison and other attractions.

Yeatman Griffith, New York vocal pedagogue, has closed his local master class, which was a great success. He will return to Portland next summer.

Harriet Leach, soprano, who is leaving for the East, was honored at a banquet given by local music clubs and civic organizations.

The Portland Amateur Symphony Orchestra, Jacques Gershkovich, conductor, has resumed rehearsals. J. R. O.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—Alfred Mirovitch, Russian pianist, recently gave a recital at the Catholic Woman's Club, the proceeds of which went to the Russian Art Club.

The Philharmonic Orchestra will give fourteen pairs of concerts on Friday afternoons and Saturday evenings and fourteen Sunday afternoon "pop" concerts. Felix Salmond, Hulda Lashanska, John Powell, Toscha Seidel and Mischa Levitzki are among the announcements for the season.

Olga Steeb presented her third historical recital, September 25, with a Chopin program.

The seven music stores of the Platt Music Company have celebrated their twentieth anniversary.

Caroline E. Smith, business manager, accompanied by her sister, Hallie Estes, has returned from Europe.

Edna Gunnar Peterson, pianist, has been reengaged by the Hollywood School for girls.

The Chouinard School of Music, in its fifth year, reports an increased enrollment.

The Davis Musical College opened its winter season on September 8.

Virginia Goodsell Byrne has resumed her teaching (Louis Gravure method) at the Westlake School for Girls.

L. E. Behymer and Alexander Bevan arranged the program for the meeting of the Opera and Fine Arts Club at their Club House on Melilo Avenue, September 26.

Misha Gegna, violinist of the Russian String Quartet, has opened a residence studio at his home in Hollywood.

The Davis Musical College has added an orchestra class to its curriculum, under David Crocow. B. L. H.

LONG BEACH, CAL.

LONG BEACH, CAL.—Clarence Eddy, organist, a visitor in Long Beach, was induced to give an organ recital at the First Presbyterian Church. Mr. Eddy's program, in which he was assisted by Ethelyn Hall, soprano, was a well rounded one, intended to supply the musical needs of a Long Beach colony.

Grand opera in comedy roles and modern setting was presented under the direction of Rolla Alford at Pilgrim Hall, First Congregational Church, by the Cadman Choral Club. This was the final program in which Mr. Alford participated before leaving to keep his New York engagements.

Mr. and Mrs. Arthur Biendar entertained informally at their home on September 13, after their return from a tour of California. Mr. Biendar, organist and choirmaster for St. Anthony's Church, enjoys a large following among the musicians of the city, who were thus assembled. Guests from Los Angeles were the Zoellners, of the Zoellner Quartet.

A sacred concert, under the direction of William Conrad Mills, choirmaster for St. Luke's Episcopal Church, was given at Bixby Park on September 6. St. Luke's Choir and soloists, with Robert M. Boulden, accompanist, gave a program in which old Italian, Russian, American and French music was presented. In addition, *Inflammatus*, Dvorak, was offered, by Ruth Burdick Williams, soprano; and incidental solos by Theodore Arbeely, baritone; Cecil Sterling Price, soprano, and Garnet Rynearson, contralto. M. T. H.

Scholarships Awarded at Guilmant Organ School

The free scholarships offered by the City Chamberlain and Mrs. Berolzheimer at the Guilmant Organ School for the coming season have been awarded to Kenneth Yost, East Orange, N. J.; Mary Richardson, Fort Worth, Tex.; Helen Torbert, Maplewood, N. J., and Ada Keigwin, Mount Vernon, N. Y.

The competitors came from all parts of the country to participate in the contest presided over by the Committee of Examiners. These scholarships are offered annually to young men and women of talent who have not the funds necessary for study.

Margaret Sheridan Not Coming

Margaret Sheridan, young Irish soprano who was announced as a member of the Chicago Opera this season, will be unable to come after all, as the La Scala management has refused to release her from her contract for Milan. Without doubt Miss Sheridan will be here the following season.

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**CLEVELAND ORCHESTRA
IS GREETED BY 10,000**

Children's Concert Praised

CLEVELAND, O.—"The universal language" spoke in its most beguiling tones when it drew over 10,000 into the public auditorium here on October 11 to a concert designated as Music of Many Lands, played by the Cleveland Orchestra and conducted by Nikolai Sokoloff. The concert was of an experimental nature and provided a decisive answer to the oft-propounded query, "Is Cleveland really musical?" for the mammoth hall was jammed. The concert was accorded a reception that gladdened the heart of Mr. Sokoloff, the men in the orchestra and the music promoters of the city. Prices for this first public concert of the season was twenty-five and fifty cents, which allowed hosts of people to attend who were hearing their first symphony orchestra. The program started off with the national anthem. After this, the music followed a Cook's Tour over the continent, playing Schumann's Traumerei, a lifting Strauss waltz, a Brahms Hungarian Dance and Enesco's first Rumanian Rhapsody. The concert ended with a tribute to the conductor's native land in the way of a bomb-exploding, ear-splitting, bellicose and highly exciting performance of Tchaikowsky's 1812 overture.

Preceding the intermission, Newton D. Baker spoke to the great audience. Mr. Sokoloff was recalled repeatedly and was forced to say a few words in which he thanked the listeners for the "wonderful appreciation" shown the orchestra.

CHILDREN'S CONCERT

On the afternoon of October 9 the first of the children's concerts was given by the orchestra at Masonic Hall, under

the direction of the Musical Arts Association. Arthur Shepherd, assistant conductor, was at the desk. Mr. Shepherd's first program was a particularly interesting one, made up of the prelude to Humperdinck's Hansel and Gretel, Menet and Rigaudon from Le Tombeau de Couperin, Ravel, Money Musk, arranged by Leo Sowerby, Bamboula, Coleridge-Taylor; the Berceuse from Stravinsky's Fire Bird, and Enesco's Rumanian Rhapsody No. 1. E. C.

Minneapolis Orchestra Engages Anastasha Rabinoff

After hearing Anastasha Rabinoff in concert in Minneapolis recently, Henri Verguggen, conductor of the Minneapolis Symphony Orchestra, immediately engaged this gifted young dramatic soprano for a solo appearance with the orchestra on February 28, 1926. This much talked of soprano scored such a decided success last June at the Auditorium at Virginia (Minn.), where she sang to a capacity audience, that she was reengaged to appear as a feature attraction at the American Legion Festival, held in that city on September 18. Miss Rabinoff left Chicago September 13 to fill several engagements in the Northwest, including the above mentioned date at Virginia. After these engagements she will spend a week at Lake Minnetonka, and then leave for New York to arrange for her appearance in opera during this season.

Ida Deck to Play at Richmond

Ida Deck, pianist, and also a composer, will be heard in recital in Richmond, Va., under the auspices of the Woman's Club. Miss Deck is a native of the South and has many friends there who are manifesting keen interest in her career.

Augusta Cottlow Approves of Musicians' Enterprises, Inc.

Augusta Cottlow, pianist, says the following of the Musicians' Enterprises, Inc.:

My dear Mr. Malkin:

I hope you will pardon my delay in answering your letter of April 20.

The Musicians' Enterprises is an original and excellent idea and above all, most practical, for it not only fills a long-felt want, but it will help musicians to have a better understanding of the business end of the profession. It also has its ideal side, for the good of one stockholder means the good of all, and this is the true spirit of cooperation.

With best wishes,

Sincerely yours, (Signed) AUGUSTA COTTLOW.

Mrs. Starkey Has "Voice of Unusual Compass"

Augusta Bispham Starkey appeared recently at the San Diego State College, presenting a well arranged program which gave her ample opportunity to display her versatility as a singer.

In commenting on her art Daisy Kessler Biermann stated in one of the San Diego dailies: "Her voice is pure soprano, clear and bright in tonal quality, of unusual compass and remarkably even register, resonant and full in its lower tones and of a vivid clarity in the upper range."

Eastman Honor Guest at Seattle

George Eastman, of Rochester, N. Y., founder of the Eastman School of Music, was guest of honor at a luncheon given by prominent Seattleites on October 6, at which plans for increasing the endowment of the Cornish School to \$200,000 were introduced. Mr. Eastman gave a fine talk to the business men on the value of music in the lives of people.

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Said the *Los Angeles Herald*,
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—*Los Angeles Examiner*.

"A DECIDEDLY
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INDIVIDUALITY AND A
SKILLFUL EXECUTANT."

—*Pacific Coast Review*.

— RHEA SILBERTA —

— RHEA SILBERTA —

POUL BAI LIKES MUSICAL ATMOSPHERE IN AMERICA
By AMY KEITH CARROLL

With the quick sympathy of the artist, Poul Bai, Danish baritone, has absorbed the spirit of America and although he has been here a relatively short time, finds us immensely to his liking. There is a wholesome, friendly, democratic quality in the singer which makes one think of him in terms of America.

"You may say I am very happy here," he said the other day, with a cordiality that was unmistakable. "I like the musical atmosphere here in Chicago and it seems to me that the people and especially my students are more alive than they are in Europe, more keen—how do you say it—more peppy? And then I have been so cordially treated at the Bush Conservatory where everything possible has been done for me. I feel among real friends."

I was interested to know wherein American pupils were superior to the European type, and Bai said instantly: "Voices and ability to learn and willingness to study. They seem to have more zest and ambition, more cleverness in



POUL BAI,

Danish baritone, whose Chicago debut takes place today, October 22, is an automobile fan, in common with 110,000 people in the United States. He is an enthusiastic mountain climber, expert swimmer, and genial gentleman.

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as VOCAL COACH

Some of those who have and are now coaching with Mr. Hageman are: Frances Alda, Lucretia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Clair de Luce, Olga Genée, Anna Held, Sophie Karlovitch, Anna Patti, Dorothy Parker, Olive Fremstad, Geraldine Farrar, Amelita Galli-Curci, Dorothy May, Lucy Gates, Alice Gentle, Mary Kent, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Luella Melius, Margery Maxwell, Hara Onuki, Margaret Ober, Irene Pavlova, René Thornton, Marie Rappold, Maria Van Dreser, Pasquale Amato, Lucca Botta, Alessandro Celesia, Dina Gorille, Maria Driscoll, William Wade Hinshaw, Herman Jadlowker, Ricardo Martin, Jose Martones, Giovanni Martinelli, Alberto Spalding, Antonio Scotti, Efrem Zimbalist, and Renato Zanelli, etc.

as ACCOMPANIST

As a pianist Mr. Hageman has enjoyed the reputation of being associated with and accompanying the following artists: Frances Alda, Lucretia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Clair de Luce, Olga Genée, Anna Held, Sophie Karlovitch, Anna Patti, Dorothy Parker, Olive Fremstad, Geraldine Farrar, Amelita Galli-Curci, Dorothy May, Lucy Gates, Alice Gentle, Mary Kent, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Mason, Claudia Musio, Nina Morsana, Hara Onuki, Marie Rappold, Leonora Spalding, Maria Driscoll, Pasquale Amato, Lucca Botta, Alessandro Celesia, Dina Gorille, Maria Driscoll, William Wade Hinshaw, Herman Jadlowker, Ricardo Martin, Jose Martones, Giovanni Martinelli, Alberto Spalding, Antonio Scotti, Efrem Zimbalist, and Renato Zanelli, etc.

When in Mr. Hageman's opinion the talent and ability of a student merit it, he will make every effort to assist them in securing engagements through his contact with the numerous operatic organizations and concert managers without infringing in any way upon the rights of managers and agencies.

REINALD WERRENRATH Baritone

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MUZIO

W. J. HENDERSON
Dean of New York Critics
N. Y. Sun, Dec. 8th, 1924
says:

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BONCI

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Switzerland, on one of which he sang for the former Emperor Karl of Austria, he had a narrow escape from death on Mt. Pilatus. The singer is an ardent mountain climber. As he was crossing a dangerous crevice, the rock on which he was standing suddenly gave way. Quick wit, intuition, perhaps luck—what you will—made him grasp an overhanging rock with his feet hanging over a sheer precipice of 2,000 feet. His companion threw him a rope and after arduous effort he was able to work himself to a place of safety.

"It is a terrifying experience," said the singer, "to feel your grasp of life slipping from you and only a hair's breadth between you and nothingness. It has made an indelible impression on me."

But nothing seems to detract from Poul Bai's zest for life. Perhaps this experience increased it. That is the outstanding impression of this Danish baritone who will make his first appearance in Chicago today, October 22, in Kimball Hall. Edgar Nelson, premier accompanist will be at the piano and together they will present an unusual program, including a seldom heard song cycle of Beethoven *Am die ferne geliebte*, two arias and three groups of songs.

Alma Simpson Opens Season

Alma Simpson, American soprano, whose unique Recital of Songs was a feature of the musical seasons of London, Paris, Barcelona, Rome, and other European capitals last winter, has already commenced her activities in this country again, where she will appear extensively during the coming season.

On October 3 last Miss Simpson sang with success at the Pickwick Club in Greenwich, Conn.; on October 25 she will appear in the ballroom of the Hotel Astor in New York City, under the auspices of the Clio Club, and on October 30 her recital of songs will be presented at the Tabernacle in Norwalk, Conn., as the outstanding event of the hospital drive in that city.

Miss Simpson's November engagements take her into the Middle West with a Canadian tour to follow.

New Musical Festival in Wales

LONDON.—A new musical movement in Wales was inaugurated at the historic church of St. Peter's, Carmarthen, when the first church musical festival was held under the presidency of the Bishop of St. Davids. It is hoped to enlarge the scheme, and form with two other towns in West Wales a three choir festival on the lines of Hereford, Worcester, and Gloucester. The festival was organized on non-competitive lines, and proved a great success. The works rendered were Mendelssohn's *Hymn of Praise* and Schubert's *Unfinished Symphony* at the afternoon service, and Mendelssohn's *Elijah* in the evening. A chorus and orchestra numbering over 200 were drawn from Carmarthen, Llanelli, and Laugharne. Charles Williams conducted.

Flonzaley Quartet Returning Soon

The Flonzaley Quartet will return to the United States this year earlier than their custom to open their twenty-second season in Middlebury, Conn., on October 27. These musicians will be kept busy in this country until the middle of April, their tour including a first visit to Havana, Cuba. For the New York Series, one program will be presented with soloist, in keeping with their custom of the past few years. The personnel of the quartet is the same as for the past twenty-one years, with the exception of Nicolas Moldavan, who will occupy the viola desk.

Musicians Like Great Northern

The Great Northern Hotel of New York has completed the furnishing and decorating for the coming season and is especially prepared to receive their musical clientele. Among the first arrivals was Jacques Gordon, concertmaster of the Chicago Symphony Orchestra. Mr. Gordon was in town for a fortnight, and during his stay made the Hotel Great Northern his headquarters.

Nearing Pupils to the Fore

As Homer Nearing opens his New York studio at the Metropolitan Opera House, two of his pupils step into worthwhile positions. John Mealey, baritone, is appearing in the Shubert production of *The Vagabond Prince*, and Ralph Kemmerer, pianist, has been engaged for the season at the West Side Conservatory, Bethlehem, Pa.

Abby Putnam Morrison Moves

Abby Putnam Morrison and her husband, Col. William W. Ricker, have moved into their new home at 217 East Seventy-second street, New York. Miss Morrison will appear in a number of concerts, operas and oratorios this fall and winter.

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"Rarely has a Vienna public derived such manifold pleasure from a performance of Puccini's 'Madame Butterfly' as in that in which Ganna Walska sang the title role. . . . It was a sensational performance. The American colony came in throngs, the leaders of Vienna's society occupied the boxes; electric tension ran through the house, and whispers of excitement. . . . We had heard wonderful tales of this Polish-American artist; wonderful jewels; wonderful costumes; and wonderful acting—which is true. Mme. Walska strives to produce an original Butterfly; her costumes, her headgear, her 'obi' (girdle) come from far-away lands; her doll-like motions, her bowing, her speech supported by eloquent gestures of her hands, are fascinating."—*Acht-Uhr-Blatt*.

"Let us praise her wonderful costumes which combine realism with high taste; the self-denial of her striking make-up which is an incarnation of one of Hokusai's pictures; her beautiful and eloquent hands; and her great acting which is apparently a faithful copy of Japanese tea-house girls."—*Neue Freie Presse*.



IN FRANCE

"Ganna Walska great success in Mme. Butterfly. Wore wonderful costumes."—*Le Gaulois, Paris, August 24.*

IN CZECHOSLOVAKIA

**Ganna Walska in Pistyan,
July 12th**

(Special correspondence.)

"Both artistically and socially the appearance of Ganna Walska was an event of the first order. The theatre was sold out, and the boxes and circle seats filled with a truly international audience which showed its enthusiasm in unmistakable manner. Madame Ganna Walska, in the role of Madame Butterfly, registered a great success. This eminently musical and vocally remarkable artist gave a portrayal of the role which was no less remarkable in its histrionic aspects than in its vocal perfection. The reception was enthusiastic."—*Pistyan Zeitung, July 12.*

Guest Appearance Ganna Walska in Madame Butterfly in Pressburg

"The rare spectacle of a sold-out theatre on a hot summer Sunday—this was the marvellous feat accomplished by Ganna Walska whose fascinating stage personality had previously created such a deep impression here. Her delineation of the role has, if this was at all possible, become even greater than at her last appearance. Unaltered is the ethnographically and histrionically unique portrayal of the character by which Walska succeeds in investing an operatic libretto with an element of genuine and gripping tragedy. This fluttering exotic butterfly which perishes amid the crudeness of Western life, becomes a beautiful and highly poetical symbol in Walska's acting. The figure of her Cho-cho-san ever recalls the pictures of Hokusai—not only in its outward appearance but also in the psychological aspects so clearly reflected in this painted yet immensely expressive little face. Vocally, the impersonation of the artist shows a tremendous stride forward. The nervousness of the first appearances has apparently vanished, and through this her small but beautiful voice has greatly gained in freedom, assurance and sonority. In the middle register the pastose mezzo-soprano is particularly voluminous; Walska's vocal methods and musicianship leave no wishes open. The house was completely sold out, and the numerous recalls gave ample proof of a great and undisputed success."—*Pressburger Zeitung, July 14.*

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Balendonck to Conduct October 24

Armand Balendonck is a native of Liege, Belgium, his grandfather being a noted organist and director of Liege Royal Opera and his mother an opera singer. Born in 1890, he studied music at the age of three and the violin at four. His first composition was written when he was six, and it attracted the attention of Sylvan Dupuis, conductor of the Royal Opera of Brussels (Belgium), who personally recommended the boy to Mr. Geyart, then director of the Royal Conservatory. After five years' study he graduated in violin and three years later in composition.

Balendonck was associated for six years as first violinist with the Royal Opera Orchestra and with the famous Ysaye Concerts in Brussels. At sixteen he organized and conducted an Opera Society composed of vocal students of the conservatory. A symphony orchestra, of which he was also conductor, played at these opera performances. These were so successful that in 1912, Mr. Balendonck was engaged as associate conductor of the French Opera, leaving Paris for a season in New Orleans, La. The Cincinnati Symphony Orchestra invited Mr. Balendonck as guest conductor for two concerts, his success being instantaneous.

The Commercial Tribune of Cincinnati said, in part, the following about a performance of Faust, given by Mr. Balendonck at the Odeon (the Auditorium of the College of Music), on May 20, 1920: "The costumes, stage settings and lighting effect were most praiseworthy, but to Armand Balendonck must come the purest essence of praise. This brilliant young conductor had his forces securely in hand, directing with an accuracy and authority that proclaims him a real operatic master and one from whom this city may anticipate much fine work in the future."

Mr. Balendonck will make his debut in New York when he conducts at the Manhattan Opera House on October 24. It is safe to say that under his conductorship only the most satisfying musical enjoyment may be expected.

Another feature of Mr. Balendonck's versatility is that he personally supervises the electrical effects and stage setting details.

Mr. Balendonck has signed a contract whereby the orchestra or orchestras he may be called upon to conduct will be formed and furnished by the Musicians' Enterprises,



ARMAND BALENDONCK.

Inc., thus insuring himself of an orchestra of the very highest standard. The Musicians' Enterprises, Inc., in forming orchestras, will select the best musicians possible. This organization is sponsored by many patrons of music, leading critics, and actively supported by well known musicians and hundreds number among its shareholders, it is said.

Minneapolis Notes

MINNEAPOLIS, MINN.—The Minneapolis Symphony Orchestra, under Henri Verbrugghen, will continue its series of "Pop" concerts for twenty-four consecutive Sunday afternoons. Many excellent soloists have been secured for these concerts. The sixteen Friday evening concerts promise unusually fine programs.

In addition to the regular symphony season is a series of five concerts at the Lyceum Theater under the management of Mrs. Carlyle Scott, who is affiliated with the orchestral association. Mrs. Scott is also managing the University of Minnesota Concert Course. She is sponsoring a third series of concerts, the University Chamber Music course.

Five concerts will be given by the Verbrugghen String Quartet in the MacPhail Auditorium.

The Thursday Musical, again under the leadership of its president, Mrs. H. S. Godfrey, is looking forward to the best season in its history.

As has been his custom for many years, Hamlin Hunt is furnishing the prelude to the musical season with his annual series of organ recitals at the Plymouth Congregational church. October 5, 12 and 19 were the respective dates of the recitals. Mr. Hunt's organistic skill and fine musicianship were amply evidenced by the three finely selected programs.

G. S.

Carnevali Resumes Activities in New York

Vito Carnevali, pianist and coach of Beniamino Gigli, Giuseppe Danise and other Metropolitan Opera stars, arrived recently from Europe after a very busy summer. He



© Elzin

VITO CARNEVALI.

returns from an extended concert tour with Gigli in Germany, Sweden and Denmark. One of Mr. Carnevali's best known songs, Come, Love, With Me, has appeared on all of Gigli's programs and recently has been recorded by him for phonographic reproduction. After a short visit in Rome, his native city, Mr. Carnevali taught a large class at the Summer Master School for Americans at the famous Villa d'Este, Tivoli, Rome. He has resumed his activities in New York, and is busy coaching and giving vocal instruction.

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Royal Atelier photo

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PHILADELPHIA HEARS OPERA

(Continued from page 5)

Lucia, and Luigi Dalle Molle, as Alfio were effective in their roles. Clarence C. Nice conducted.

In Pagliacci, the prologue was so excellently sung by Elia Palma that he was obliged to repeat part of it. Nicola Zerola scored perhaps the greatest success as Canio. His high, powerful voice appeared to a marked advantage in the Lament at the close of the first act. Doris Marbro was excellent as Nedda. Luigi Dalle Molle, as Silvio and Adolfo Calvetti, as Beppe, were good. Fulgenzio Guerrieri conducted.

FAUST

A high spot was reached in the production of Faust on October 6. Ivan Steschenko, the Russian basso, as Mephistopheles, shone brightly. His voice proved remarkably rich and resonant and his acting was superb. Another delightful feature was the beautiful voice of Margaret Eberbach as Siebel. Miss Eberbach is a Philadelphia girl and, although experienced as a concert singer, was heard for the first time in opera. Doris Marbro was pleasing as Marguerite. Giuseppe Reschigian sang Faust well. Emanuel Nugnez, as Valentin, was excellent. Ida Bennett, as Martha, may be commended. Fulgenzio Guerrieri conducted.

IL TROVATORE

Il Trovatore, presented on October 7, marked the appearance of the tenor, Bernardo de Muro, who made such a favorable impression in the outdoor performance of Aida last summer. He was greeted with prolonged applause by his many admirers and was forced to repeat one of the arias. His singing was excellent throughout. Emilia Verrieri made an effective Leonora. Her duet with the Count was especially fine. Dorothy Pilzer was in good voice and sang Azucena well. Elia Palma as Count De Luna was good. The minor roles were acceptably taken by Ida Bennett, Alfredo Valenti, Adolfo Calvetti and Luigi Dalle Molle. Clarence Nice was the conductor.

MARTHA

On October 8, Martha was the choice for the matinee. Rosalinda Rudko-Morini—who made such a favorable impression as Gilda—strengthened it by her portrayal of Lady Harriet. Her singing of the Last Rose of Summer met with enthusiastic applause. The other parts were well taken by Dorothy Pilzer, Luigi Dalle Molle, Giuseppe Cavadori, Alfredo Valenti, and Giuseppe Zecca. Clarence Nice again capably conducted.

LA FORZA DEL DESTINO

La Forza Del Destino was presented on October 8. A special feature was the first operatic appearance here of Ludovico Tomarchio, the Italian tenor. As Don Alvaro he exhibited a voice of beauty. Emilia Vergeri as Leonora had an opportunity to give full scope to her dramatic ability. Her singing was also fine. Ada Paggi as Preziosilla was excellent. The other parts were taken by Luigi Mollini, Emanuel Nugnez, Alfredo Valenti, Luigi Dalle Molle, Ida Bennett and Adolfo Calvetti. Fulgenzio Guerrieri conducted with his usual skill.

AIDA

Aida was given on October 9 and Bernardo de Muro scored another success as Rhadames. Vocally and dramatically, his work reached a high level and was much appreciated by his enthusiastic audience. To Amneris, Ada Paggi brought a rich, resonant voice. The title role was taken by Constance Wardle who sang excellently. Margaret Eberbach's voice was effective in the part of the Priestess. Ivan Steschenko's powerful, resonant voice was used to advantage as Ramphis. Elia Palma was a splendid Ammonas. Luigi Dalle Molle appeared as the King and Adolfo Calvetti as the Messenger. The chorus work was the best of the week. Fulgenzio Guerrieri conducted admirably.

LUCIA DI LAMMERMORO

The closing performance of La Scala Opera Company's week's engagement was Lucia di Lammermoor, given the afternoon of October 10. Rosalinda Rudko-Morini as Lucia was admirable. Giuseppe Reschigian as Edgardo was also effective. Ivan Steschenko was fine as Raimondo, as were also Adolfo Calvetti, Ida Bennett and Emanuel Nugnez. Clarence C. Nice conducted. M. M. C.

Margate Music Festival

MARGATE, ENGLAND.—As last year, Margate, England's popular seaside resort, has again had its musical festival. There were five big concerts, conducted by Sir Landon Ronald and others, and one of these was devoted to the music of Sir Edward Elgar, who received a great ovation at the hands of an audience of over 2,000. There were also a number of other works by British composers, although the programs in general were international, and a ballad concert was added at the end, making six in all. Morgan Kingston was among the soloists. This enterprise is to be continued. R. P.

Leonard Borwick Dead

The death occurred recently in France of Leonard Borwick, eminent English pianist, at the age of fifty-eight. He was for six years a pupil of Clara Schumann at Frankfort, where in 1889 he made his first public appearance, playing

Beethoven's Emperor concerto. In the following May he made his London debut with Schumann's concerto at a Philharmonic concert. He played frequently with Joachim and his quartet, and in the principal cities of the continent. In 1912 he made a tour of the United States, Canada and Australia. He was best appreciated as an exponent of the works of Debussy, of some of whose orchestral works he made piano transcriptions. His loss is widely regretted.

Philadelphia Orchestra Opens Season

PHILADELPHIA, PA.—The Philadelphia Orchestra gave its first pair of concerts of the season on October 9 and 10 in the Academy of Music, under the direction of Leopold Stokowski. Both orchestra and conductor have never appeared to a better advantage. The finesse of the reading and rendering was splendid, despite the nineteen changes in the personnel of the orchestra and the comparatively few rehearsals. The opening number was the A major sym-

phony of Beethoven. All parts of the orchestra combined to give a perfect balance and finish to it. Dr. Stokowski's reading was unusual, perhaps, in some places, but all the more striking, and the hearer was greatly impressed. Following the intermission came four excerpts from the Midsummer Night's Dream Music by Mendelssohn. Each was a gem in itself, with the ethereal and fairylike beauty of the overture, followed by the superb solo work of Anton Horner on the French horn in the nocturne; then the fantastic and rhythmical scherzo, and perhaps most popular of all, the familiar wedding march. It was a severe test for the orchestra but it was successfully met. Mr. Horner was obliged to rise several times to acknowledge the applause for his fine work. Mr. Kincaid, the first flutist, also did some clever work in the scherzo. The closing number of the concert was the Vorspiel and Liebestod from Wagner's Tristan and Isolde. This was, as always, beautifully read and played. The audience was enthusiastic and recalled Dr. Stokowski numerous times. It was a most auspicious opening of the orchestral season. M. M. C.

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SAN CARLO OPERA

LOHENGRIN, OCTOBER 5

The San Carlo Opera Company opened its third week with a splendid performance of Lohengrin, the outstanding interest of the evening centering around Anna Fitzsimons as Elsa. In admirable vocal form, the singer gave a stirring performance and easily won the favor of the good sized audience. Franco Tafuro, in the title role, again did some fine singing and the part of Ortrud was in the capable hands of Stella De Mette, who gave a highly finished portrayal of the role.

MADAME BUTTERFLY, OCTOBER 13

Puccini's popular Madame Butterfly was given another repetition on Tuesday evening, again with Tamaki Miura as the leading attraction. Historically this charming and graceful Japanese perhaps gives the best characterization of the role of anyone appearing in the part at the present time. Her costumes also are a source of delight throughout the opera. Franco Tafuro (Pinkerton), Mario Valle (Sharpless), and Bernice Schalker (Suzuki), ably supported Mme. Miura. Francesco Curci was excellent as the Marriage Broker. Parts of the second and third acts would have been more effective had a younger child been chosen for Madame Butterfly's son. Peroni conducted.

Following the opera the Pavley-Oukrainsky ballet gave an artistic performance of The Temple of the Sun, a ballet in one act, for which Adolph Schmidt conducted.

PAGLIACCI AND CAVALIERA RUSTICANA, OCTOBER 14

On Wednesday evening of last week the familiar double bill of Cavalleria Rusticana and Pagliacci was offered by The San Carlo Company. This attraction was delayed owing to a slight fire in the theater when it was billed a week previous. There were many changes in the cast over the previous hearing during this short season. Grace Divine, contralto, in fine voice, made an excellent impression as Lola, receiving much applause after her entrance. It might well be stated here that Miss Divine will go on tour this season with Mr. Gallo's company. Mme. Bianca Saroya was the Santuzza; Irving Jackson was Alfio, with Mr. Grassi completing the cast.

Anne Rose as Nedda in Pagliacci gave a splendid performance both vocally and histrionically. Douglas Stanbury, whose fine baritone voice has been much commented upon, sang Silvio and made a decided impression. It will be remembered that Mr. Stanbury was a member of the Chicago Opera last season. Ghirardini was Tonio and Curci was Beppe, with Peroni conducting both operas.

IL TROVATORE, OCTOBER 15

The Thursday night offering was of particular interest due to the fact that Phyllis Archibald, English mezzo-soprano, made her American debut as Azucena. The large audience quickly realized the splendid vocal and histrionic ability of this singer and, after the Strida la Vampa, gave her a great ovation. She was recalled many times after her big scene, in fact she predominated the entire performance. She received unstinted praise from the local press and Mr. Gallo is to be congratulated on acquiring this splendid singer. The Leonora was Bianca Saroya, with Salazar as Manrico and Villa as the Count de Luna, with Carlo Peroni

conducting. With these principals and the impressive debut of Miss Archibald, this performance was one of the notable events of Mr. Gallo's four weeks' season in New York City.

As has been noted throughout this entire season, the orchestra has used an unnecessary volume of tone and often times marred many beautiful climaxes by strident blasts, particularly from the brass.

LA TOSCA, OCTOBER 16

Puccini's La Tosca was given at the Century on Friday evening before a large and responsive audience. Gladys Axman sang the title role, acquitting herself creditably, both vocally and histrionically. The Nissi d'Arte was extremely well sung and brought salvos of applause for Miss Axman, who put much ginger into her acting in the second act. Her costumes were strikingly original. Mario Valle did well as Scarpia, and Franco Tafuro, new this season to New York, made his farewell and a splendidly sung one, as Cavaradossi. Anne Judson, a newcomer, was the shepherd boy. Peroni conducted and the Pavley-Oukrainsky ballet added to the evening's enjoyment.

HANSEL AND GRETTEL, OCTOBER 17 (MATINEE).

May Korb was again a charmingly youthful Gretel on Saturday afternoon, October 17, when the San Carlo presented Humperdinck's delightful opera, Hansel and Gretel, to a theater filled to capacity with children. Bernice Schalker was a fascinating Hansel and was most realistic and impressive in her scenes with Gretel. The program stated that Stella De Mette would sing the role of mother, but Fanny Block, a St. Louis singer, made her debut and created quite a favorable impression, vocally and dramatically. Stella Morosini and Sylvette La'Mar also sang, and Giuseppe Interrante was splendid as the father. After the opera, which Peroni conducted, the Pavley-Oukrainsky ballet, which Adolph Schmidt directed, finished out a thoroughly enjoyable afternoon's entertainment.

OTHELLO, OCTOBER 17

Closing the season, in which a score of operas were given, Fortune Gallo's San Carlo Grand Opera Company produced Verdi's Othello, October 17, with Manuel Salazar in the title role (a splendidly virile performance), Bianca Saroya as Desdemona, sympathetically acted and beautifully sung, and Emilio Ghirardini as Iago, he being a worthy companion to the first named. Bernice Schalker was the wife, Francesco Curci was Cassio, with De Cesare, De Basi, Cervi and Fantini in minor roles. Beautiful costuming, a capable orchestra under Peroni (who was repeatedly called before the curtain with the singers), and an appreciative audience, all collaborated to make the last night worthy of the fine season given this autumn by the San Carlo company.

Casella Arrives October 24

Alfredo Casella, the Italian composer, pianist, and conductor, is returning to this country after an absence of two years to tour in recital under the management of Loudon Charlton and to conduct the second half of the State Symphony Orchestra season. He was scheduled to sail from Naples on October 14 and is due to arrive in New York on October 24.

Grace Leslie's Third New York Recital

Following a successful summer season, which included several solo appearances with the New York Symphony Orchestra, Grace Leslie is scheduled for a number of important dates during the winter. On the evening of November 10, she will give her third New York concert at the Town Hall, presenting a program containing two seldom heard songs by Paderewski. Walter Golde will be at the piano. Other engagements for the contralto include the Apollo Club of Boston, November 18; a first song recital in the Studbaker Theater, Chicago, December 13; University of New Hampshire, January 27; New York Oratorio Society, April 17, in the Bach B Minor Mass.



ALBERT STOESSEL AND GRACE LESLIE
at Chautauqua, N. Y.

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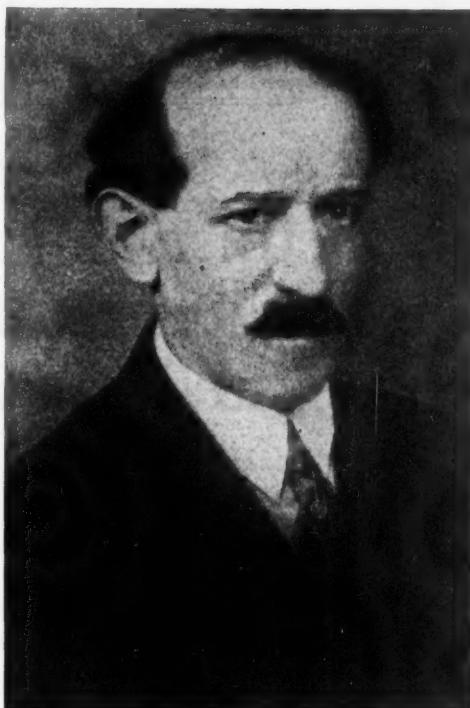
Leginska Returns

Ethel Leginska, pianist-composer-conductor, arrived October 15 from Europe on the S. S. Resolute. She returns from Vienna, where she has been preparing orchestral programs for her four performances as guest conductor of the Boston People's Symphony Orchestra in the Hub City on November 1, 8 and 15, and December 13; the Boston Philharmonic Orchestra in Fall River, Mass., on December 27, and sixty men from the New York Philharmonic Orchestra at Aeolian Hall on January 3. In addition to appearances of this nature, Leginska will conduct the Syracuse Symphony Orchestra after the first of the year. The artist gives her first piano recital of the season at Erie, Pa., on October 19.

Another W. W. Kimball Company Celebrity Scores Triumph

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Plays Own "Concerto Eroico" Wins High Praise

FIRST PERFORMANCE in United States made this an event of importance and to this the press comments were largely devoted
NEW YORK PRESS:

Herald Tribune, by F. D. Perkins, Oct. 12th
"Composer and Pianist Plays with Vigor in Performance
Notable for Tone."

"Concerto . . . had effective passages, such as the pleasing melody opening the second movement and the brilliant polonaise (such it seemed) of the third, giving ample chance for sparkle, dash and bravura. Mr. Liebling played, as last year, with vigor and dash . . . with brilliance in the aforesaid finale while Mr. Leonard Liebling gave a discreet, well-proportioned accompaniment. . . . Yesterday's performance was notable for the pleasing tone, polish and fluency of his piano and legato passages. This was marked in Chopin's Andante Spianato and Polonaise . . . and in the ensuing short pieces."

The Sun, by W. J. Henderson, Oct. 12th

"But what is more natural than that a pianist or violinist should yearn to express himself in his own idiom through the medium of the instrument which has become a vital part of his musical life. . . . Mozart and Beethoven, Schumann and Schubert, Chopin, Liszt and Rubinstein all liberated their souls by way of the keyboard. Mr. Liebling had the urge. He could not complete his musical life with the creation of the fathers. He wrote his 'Concerto Eroico.' It is not obscure; it is not tangled in the jungles of modernism; it is not without plain direct melody. All these things it is not. . . . The work is what the Germans call 'Claviersmaessig.' . . . There was plenty of applause."

Times, by Olin Downes, Oct. 12th

"The work is written by a mature musician, but one who prefers to follow the models of the romantic composers rather than speak in the modern idiom. . . . The first movement had a strongly marked and recurrent theme, the second was a short but expressive Andantino, the third introduced a characteristically fiery finale. The composer was warmly applauded after each movement and twice recalled at the end. Three small pieces, also by Mr. Liebling, dedicated to Ossip Gabrilowitsch and marked 'new' on the program, served to exhibit another more popular angle of his musical fancies. . . . Mr. Liebling closed his recital by playing Liszt's Hungarian Rhapsody, No. XI+ with all the resources of a ripened technique. Applause and recalls were rewarded by encores."

American, by Grena Bennett, Oct. 12th

"The concerto . . . was a composition of rare beauty, constructed in a masterly manner, and should take an important place among the rather restricted works of its class. Mr. Liebling's 'Eroica' is a musically attainment. It began with a brilliant allegro; the second movement contained many measures of rare, romantic beauty, which both musicians invested with luscious, limpid tone. . . . all of which carried a comfortable message to those who insist that melody is not old-fashioned, and that harmony is not out of date."

Telegram, by Pitts Sanborn, Oct. 12th

"The music is melodious, impetuous, romantic in spirit. Mr. Liebling, being a pianist, is not ashamed to show his affections for Chopin, and many a rhapsodic page breathes ardent devotion to the memory of his master, Liszt. Needless to say, Mr. Liebling's performance of his own music had the authority of authorship, as well as all the requisite dash. The orchestral part was on this occasion entrusted to a second piano, presided over by the composer's nephew, Leonard Liebling."

Evening Journal, by Irving Weil, Oct. 12th

"The afternoon, not unexpectedly, turned out to be one of delightfully old-fashioned piano music, played in an even more delightfully old-fashioned way. . . . George Liebling looks altogether the virtuoso, and plays like one—and this reminds us once more that the old school of piano playing was, and still is, *invincibly* good. . . . Mr. Liebling is just the kind of pianist who gets the spirit out of the music he is at, and gets it, moreover, with a spirited and rather exciting gesture. . . . It bespeaks personality and it strikes you as fitting."

Staatszeitung, by Halperson

"The public through the entire concert admired the artist's impressive, sympathetic playing, the perfection of his technique, as shown in the clarity of his touch, his brilliant passage work and temperamental octave playing. There was a natural feeling for the dramatic in the building up of his effects and perfect musicianship."

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NEW YORK

OCTOBER 22, 1925

No. 2776

That philosopher never knew some of the modernistic music who wrote so confidently: "There is no study that is not capable of delighting us after a little application to it."

Did you ever hear the historic remark of the lady who, on being told that Elgar was composing *The Apostles*, asked the English composer how many of them he had finished to date?

Plato said: "Music is the essence of order and rightly pursued, leads to all that is good, just and beautiful." Many modernistic composers are good and just, no doubt, but—finish the paragraph yourself.

A Western exchange states: "A piano recital, as everybody knows, frequently is not only a musical performance, but also a feat of endurance on the part of the player." And, in such cases, how about the audience?

Dryden said of Shakespeare: "He was the man who of all modern and perhaps ancient poets had the largest and most comprehensive soul." Change the word "poets" into "composers" and you have an excellent estimate of Beethoven.

There are only a few buffaloes left in the United States, and not a pianist who plays Raff in recital. The centenary of his birth was celebrated in Germany recently. Fifty years ago hardly a piano recital was without one or more of his compositions.

The Musical News and Herald, London, says that Plunket Greene said that a woman's voice, besides being a beautiful thing, is the only instrument in the world which increases in power as it ascends in pitch. We should like to bet four bits or one florin that Plunket Greene never said anything of the sort.

Some time ago we printed a little editorial note headed Hard Luck, Mr. Ward. We are now very much pleased to say that we can alter the heading. Mr. Ward forwards us a newspaper clipping which announces that he has won a scholarship in London which entitles him to three years' free vocal training under Maestro Guido Delni. There were 310 contestants. The competition was open to tenors of all nationalities. Mr. Ward was born in Ireland and lived (like all good Irishmen) for some time in America. During the war he served with the Irish Guards

for four years. He sang for De Reszke and was encouraged by him to continue his study. A great future is predicted for him and we certainly offer him our best wishes!

The New York season opened, as the German's express it, "in the sign of Brahms." Last Thursday Mr. Mengelberg played the second symphony, Tuesday Mr. Stokowski played the third symphony, and last night Mr. Donhanyi played the first symphony. There is only one more. Who's next?

The Berliners went crazy about Dusolina Giannini on her first appearance in opera there. Listening to her Aida they not only gave her a total of thirty-six curtain calls, but broke in with applause in open scene after one of her arias, something that almost never happens in a land that is accustomed to wait for the curtain to descend before applauding.

Maybe, in President Coolidge's program of economy, our Government might manage to save a little something extra with which to found a National Conservatory. After all, George Washington left money in his will for that purpose, and true respect for his memory should stimulate our national officials into carrying out his desire. Furthermore, a National Conservatory is becoming a more pressing artistic need each moment.

"The stamp of style is the justification of Fall and Lehár, no less than of Brahms and Mozart to the Viennese. A genuinely musical community will express all its moods, and not stay to consider which are and which are not worthy to be expressed." Thus Ernest Newman. And how right the Viennese are! Our particular aversion in music is the serious minded person who, because he is enthusiastic about, say, Brahms, cannot stand Victor Herbert.

Next Sunday, October 25, marks the one hundredth anniversary of the birth of a great composer, Johann Strauss. It wouldn't surprise us if the strains of The Beautiful Blue Danube were still echoing around the world many years after the works of some Viennese composers who are rated higher today have all been totally forgotten. On another page of this issue there is a special article on the Strauss Centennial by Paul Bechert, the MUSICAL COURIER's Vienna correspondent.

J. & W. Chester, London, has in preparation a new edition of the original vocal score of Moussorgsky's Boris Godounoff, to be issued at the reasonable price of twenty-five shillings, in advance subscription. It will give all of us an opportunity to settle, each for our own selves, the question as to whether Moussorgsky owes his reputation to Rimsky-Korsakoff, or whether Rimsky-Korsakoff detracted from the merits of Moussorgsky. In the advance betting, odds are strongly on Rimsky-Korsakoff.

The late Leo Fall made no exception to the rule of superstition in the theatrical business. His hobby was the title with six syllables, and it is a fact that almost every one of his operettas had exactly six syllables in the title. His first failure, *Der Rebell*, which saw exactly two performances in Vienna, was the sole exception. The great success came with *Der fidele Bauer*, and what followed was *Die Dolarprinzessin*, *Die geschiedene Frau*, *Die schone Risete*, and *Der lieber Augustin*. His "lucky number" went back on him, however, when he realized the burning ambition of his life, to write and produce a regular grand opera, for *Der goldene Vogel* was a dismal failure at the Dresden Opera, while Madame Pompadour, with only five syllables in the title, became his biggest success, thanks to its music and to the art of Fritzi Massary.

Under the title *Toujours le Dollar*, Le Menestrel (Paris) in a recent issue bemoans the fact that all three of the leading Paris orchestras, the Colonne, Lamoureux and Pasdeloup, are having trouble in filling some of their first desks with competent men. Inquiring into the cause Le Menestrel abruptly decides that it is because the American dollar has lured on the best French orchestra soloists to positions in this country. America is very glad indeed to have a number of first-class French orchestra players (especially in the woodwinds) in the ranks of American orchestras, but we have only about ten orchestras which are likely to be able to afford to employ imported French players at their first desks, in nearly all cases, as has been said, in the woodwinds. Now a liberal woodwind choir contains eleven men, and in ten orchestras that makes a total of only 110 men. Off-hand we estimate that not more than 60 per cent. of these are Frenchmen. If France cannot spare sixty-six competent players to America and have enough left to fill the needs of her own orchestras, then she is not the France of yore.

DEVELOPING AMERICAN OPERA

Clarence Gustlin has had unusual opportunities to observe the progress of opera and interest in opera in the smaller communities in America. He has travelled around giving lecture-recitals on American opera, his objects being, first, to stimulate interest in the work of the National Federation of Music Clubs, and, second, to stimulate interest in opera. On this highly important subject he speaks as follows:

"I believe we shall increasingly see the value of opera as a potential medium for the discovery and development of artistic forces of widest possible range within those communities which foster it.

"Opera represents our highest composite art form, comprising not only music, both vocal and instrumental, but literature, drama, art and the dance. The artistic resources of a community are heavily drawn upon and inevitably developed when operatic productions are undertaken, as, fortunately, is the case in more and more of our smaller cities.

"There is essential need to supply such outlets for artistic expression to the thousands of our youth who are being highly trained in cultural subjects. Serious opera presents unique opportunity for such expression. There is, in fact, little point to our so liberally encouraging the advanced study of music and other arts unless we do provide adequate means for the exercise of demonstrative, as well as receptive and appreciative, ability.

"We need particularly to remember that our native opera will hardly be developed as it can and should be unless we take a live, practical interest in it to the point of production, with the consequent opportunities for comparison, criticism, and improvement. Our best composers will take a keener interest in the field of operatic creation if it is thoroughly demonstrated that the public is sincerely, patriotically and constructively interested. I believe creative genius is profoundly affected by the attitude of those for whom it creates, just as is the case with interpretative genius. Our clubs and other musical organizations can help immeasurably towards providing and stimulating this helpful attitude of confident interest on the part of the public."

So far Mr. Gustlin. We object to the word "patriotic," but the rest of it is common sense with which most readers will most heartily agree. Certainly we cannot hope for much progress either in the composition of opera or in general love for opera until there is far more widespread production than there is at the present time. Only very few of our cities have any regular opera seasons, and they are then far too short and far too foreign.

Too foreign because, as a result of the persistent use of foreign languages—the public really cares only for a few tunes and a few stars. The ensemble, the story, the plot, the drama, mean simply nothing to them. The inevitable result is, that our public would rather have one good production a year with a galaxy of eminent stars than a regular winter season of good opera such as is enjoyed all over Europe without eminent stars.

Our public makes no such demand for stars in the field of musical comedy or comic opera—but they would not listen to either musical comedy or comic opera if they were sung in German or Italian, would they?

Just ask yourself that question—would they? Would it be possible to put over any one of these shows that have long runs on Broadway and send out two or three road companies if the text was not in English? Imagine giving Strauss or Offenbach or Lehár in French or German! The Merry Widow in Hicktown, Kansas, in German! Wouldn't it have a grand success? No!

That, rather than patriotism, is the very best argument for grand opera by native American composers. Whether the theme is American or not does not matter in the least, but the music must be American in the sense of being light enough to be understood by the average American, and the text must also be understandable by the average American.

The highbrows will say that this represents a very low form of grand opera. So it does. But the American public is not yet ready for Debussy, Wagner, or any of the moderns. The American public must be taught to love its music through the medium of tunes and song.

VARIATIONS

By the Editor-in-Chief

If Francois Villon were alive today he might write a melancholy poem called "Where are the piano composers of yester year?" It is a subject full of tender interest, of soft sympathy and of fragrant reminiscence.

■ ■ ■

Sadly a correspondent asks us a somewhat similar question, and emphasizes it with a goodly list of names half forgotten before some of us began to remember. Were the list not alphabetically arranged it would be only fair to credit the correspondent with a prodigious feat of memory. That alphabetical order is fatal. It suggests not only the musical encyclopedia but also the tyro in its use. Old offenders have a roguish way of beginning these lists with the letter X, following with C, F, B, etc., and ending with Q. This method effectually disarms the suspicion that an encyclopedia has been used, and clears the writer from any and all imputation of pedantry.

Listen to the echo of the music that grandpa liked. Ascher, Badarzewska, Bendel, Blumenthal, Burgmueller, Doehler, Dreyschock, Favarger, Fumagalli, Gollmick, Goria, Gottschalk, Gutmann, Heller, Henselt, Herz, Jaell, Jungmann, Ketterer, Kufferath, Kullak, Leybach, Litoff, Loeschhorn, Prudent, Ravina, Richards, Schloesser, Schulhoff, Schultze, Spindler, Tausig, Thalberg, Voss, Wély, and Wollenhaupt!

■ ■ ■

Why is Tausig in that list? With greater justice and accuracy there might have been included Huenten, Czerny, Moscheles, Bennett, Haberbier, Ketten, Alkan, Jensen, De Kontski, Paxis, Steibelt, Mayer, Gade, Hiller, Adam, Bargiel, Chwatal and other accomplished gentlemen who wrote salon music and wore high stocks and low shoes. Those garments stayed in mode rather longer than the compositions.

■ ■ ■

Our informant strikes a responsive vein when he complains as follows: "In one respect it is unfortunate that the piano salon pieces of the mid-nineteenth century, or slightly later, have been so greatly demoded. For the expression, at least, of the piano as an instrument reached a very high level in the compositions of that period, and it is mainly as a vehicle for expression that this instrument has held, now holds and apparently will always hold, its own. The works of (here follows the list cited elsewhere) may expose themselves to the sneers of aestheticians; they may even bring to us reminiscences of ladies' crinolines and hair nets and other fashions of a bygone age; but they were none the less attractive in their time, and even now the best of them, when played with real sympathy and insight, can charm the musical sense very effectively."

■ ■ ■

With the end of the foregoing paragraph one might find it hard to agree. Of all the composers mentioned only a few wrote music that does not sound trivial to those later hearers who know their Schumann, Chopin, Liszt, Brahms and Debussy. How could the minor writers survive when the present generation has already outgrown Mendelssohn, some of Liszt and of the earlier Chopin? Henselt, Heller, Jensen, Bendel, Scharwenka, Moszkowski, and Brassin, were almost the last of the salon melodicists. Today only Henselt's name occasionally slips into a recital program. His attractive F minor concerto is not even any longer the pride of the conservatory undergraduate. What we need is not a revival of the old composers, but a closer acquaintance with those moderns who have not been given half a chance.

■ ■ ■

The case of Liszt is flagrant. We all are familiar with two or three of his Hungarian rhapsodies, with his Campanella and some of his Consolations. The E flat concerto, though driven hard, is still with us. And when one is in the proper mood, the old war horse exerts all of its inherent force and fire. The A major concerto is played by far too seldom. Joseffy under contract to consider it one of the masterpieces in the piano literature. And surely Joseffy knew.

■ ■ ■

Was ever music better named than when Liszt called his marvelous series of studies *Etudes d'Execution Transcendante*? Of course they are "études" only in the sense that Chopin's opus 10 and opus 25 were "études." Of the Liszt numbers, the one most frequently heard is *Harmonies du Soir*. Paderewski sometimes plays *Paysage* and the F minor gem. Friedheim, the devoted exponent of Liszt, is fond of doing *Recordanza*. But *Feu Follets*, *Vision*, *Eroica*, *Preludio* and *Chasse-Meige* are almost entirely neglected.

The *Harmonies Poétique et Religieuses* (a set of nine pieces) are without a single exception to be

counted with the most insinuating piano music ever written. *Cantique d'Amour*, the last of the series, would prove a revelation to some of the smart folk who decry Liszt's original music without even slightly knowing a small part of it.

The *Années de Pelerinage* (twelve pieces) are sometimes represented on piano programs by *Au bord d'une Source* and the *Petrarca Sonnets*. Friedheim always makes a hit with *Il Sposalizio*. He it is, too, who occasionally plays Liszt's mammoth *Dante Sonata*.

Then there are the two *Ballades*, the *Sonata* in B minor, the *Elégies*, the *Légendes*, the *Nocturnes*, the *Polonaises* in E major and C minor, and the *Feuilles d'Album*! If you are a pianist put your hand on your heart and tell us between the pages of how many of these works you have looked.

■ ■ ■

Later salon compositions for piano were some by Grieg, MacDowell, Dvorák, Sinding, Seeling, Brull and Godard and other talented French composers.

■ ■ ■

And should all those not suffice, there would be found east of Moscow several thousand morceaux, more or less new and interesting, by such skillful chaps as Tchaikowsky, Arensky, Youferoff, Scriabine, Karkanoff, Cui, Rimsky-Korsakoff, Kopylow, Liadow, Aleneff, Rebikoff, Korestchenko, Pachulski, Wihtol, Sokalsky, Grodzki, Nemerowsky, Iljinsky, Rachmaninoff, Antipow, Glazounow, Paderewski, Moszkowski, Stojowski and many others.

■ ■ ■

Our correspondent ends his interesting letter with a logical summing up. "If then," he says, "the question is asked, why are the salon pieces of the period mentioned so completely demoded (for assuredly that is the case), the answer can only be that the idiom of the music itself is clean gone out of present day consciousness. The mechanism is good enough, but the harmonic basis and idiom no longer fit contemporaneous taste."

■ ■ ■

"There were 4,680 musical compositions entered for copyright in 1879," says a Boston paragraph. We are willing to wager that 2,340 were called *Murmuring Zephyrs*, and 2,340 were entitled *Rippling Cascade*.

■ ■ ■

Clarence Lucas is one of the most versatile men we ever have met, and one of the most profound, with a culture that reaches in all directions, some of them being unexpectedly strange. Aside from his musical, creative, critical, literary and photographic talents, Lucas shines also in utilitarian fields. While he occupied a post in the New York offices of the *MUSICAL COURIER* he aroused the admiration and envy of his colleagues by manufacturing his own ink. It was brilliantly black, something like India ink, and made the editing of Lucas' manuscript a joy to the eye. Now comes the information that this tireless individual has for the past twenty months been inventing and improving a varnish for violins. Dealers in Paris (Lucas lives in Sévres) say that the fluid is the nearest thing in existence to the genuine old Italian varnish, and one of the best luthiers there sends all his white wood instruments to Lucas to be varnished. The dealer's shop window now holds many violins in yellow, orange, brown, and red colorings, all of them resplendent with the Lucas varnish. Another secret we will tell, is that Lucas is writing a novel, and if we were a book publisher, we would clap him under contract immediately. Most interesting of all, Lucas is the father of ten children. *Mein liebchen, was willst du noch mehr?*

■ ■ ■

The senses are said to be the windows of the soul. A very pretty conceit, but a window ought to be like a door—we ought to be able to shut it as well as open it. When we are confronted in a picture gal-

A CRITIC IN THE MAKING

The London Music News and Herald tells this tale:

The solemn proceedings of the Royal Philharmonic Society were disturbed on Monday last in a manner which must be unique in the Society's dignified history of one hundred and thirteen years. Great applause had greeted the first performance of Howells' new pianoforte concerto and, when silence returned, a loud voice from aloft delivered itself of the aggressive sentiment: "Thank God that's over!"

The report that the famous bust of Beethoven burst into ten thousand outraged pieces is an exaggeration; but counter-applause broke out in a manner reminiscent of that greatest of all circuses the House of Commons. Howells

returned and bowed his thanks and again silence was restored. Once more, however, the aggressive gentleman seized the opportunity to repeat his announcement, "Thank God that's over, too!"

This time the counter-demonstration looked like being a serious affair, but a patriot announced equally loudly that the noisy brother was drunk, and laughter saved the situation. Upon reflection, however, I don't believe the man was drunk, but that he is a music critic in the making. If, therefore, this should meet his eye, may I assure him that the last qualification necessary for a music critic is to have the courage of his convictions.

The trouble with us is that we always go to concerts cold sober!

The ear has no respite. Barrel organs, cries of "Extra!" hisses and whistles of automobiles, gongs of trolley cars, pianos, all attack the ear and are registered on the brain. Some things, sermons, political speeches, and such like, go in at one ear and out the other, but music never does. Moved deeply by considering the present state of human misery, Friedrich Schmidt, of Astoria, L. I., cries aloud in a letter to us for some invention that will enable Americans to protect themselves when their comfort and peace of mind demand it.

Rossini, when he went to the opera, always took in his waistcoat pocket two little rolls of soft cotton. The cotton was white when he had to arm himself against ordinary compositions, but when he had to face Wagner and the music of the future the poor fellow found that nothing but thick cotton of the blackest hue gave him any protection. Ulysses escaped the songs of the sirens by filling his ears with wax. But wax and cotton are mere makeshifts. In bygone days, in the times of barbaric invasions, of the feudal system, of the Holy Roman Empire, of the French Revolution, there were people who trained themselves not to listen to reason or anything else; but we live in more enlightened times, we are restless and hysterical, and simple devices are of no avail. This is a scientific age, and we must look to scientists for relief. What a comfort it would be to shut out from our auditory nerves the chatter of women about bargains and clothes or of men about horses and baseball, and Wall Street—above all to shut out the piano playing and singing and phonographs and radios of the persons in the next apartment.

Mr. Schmidt says he has received from Germany a little machine to be placed in the ear, but he declares it is ineffectual and injurious, as well as disfiguring, and he still is waiting for the "Washington of acoustic independence."

What is wanted is something that will do for the ear what opticians do for the eye. They have glasses that enlarge and glasses that diminish. We need something that will produce similar results for the ear.

■ ■ ■

"Music-Cuss" sends this:

The man that hath not music in his soul
Is fit for treason, strategies, and spoils,
But he who whistles jazz tunes all day long
Is fit for naught but death by oil that boils.

Some estimable persons do not like music, and do not miss it any more than music misses them.

■ ■ ■

An insurance company might do a good business insuring the classical music of the present against being pilfered by the popular composers of the future.

■ ■ ■

If Columbus could have foreseen jazz and the Charleston, it is a question whether he might not have left America undiscovered.

■ ■ ■

One of the great differences between genius and mediocrity, is that genius knows the secret of silence.

■ ■ ■

"Now comes the winter of our discord" ought to be the seasonal slogan of the societies that specialize in modernistic music.

■ ■ ■

Mme. Melba is sixty years old and announces that she will leave the stage. Does she mean after each performance?

■ ■ ■

The real problem of the stars—operatic stars—is how to keep good roles away from their rivals.

■ ■ ■

In the orchestra, as in domestic life, the triangle lends piquancy to the ensemble.

■ ■ ■

Soon there won't be a lonely spot left in Florida where one could practise the cornet.

LEONARD LIEBLING.

TUNING-IN WITH EUROPE

It must be a source of reassurance to Americans with Wanderlust that travel in Europe has once more become reasonably free from war-time annoyances. Passports are still necessary everywhere, to be sure, and visas—for Americans, alas!—too (while Great Britain, for one, has managed to eliminate that particular nuisance for its citizens in nearly all the essential countries). But the passport controller, like the customs officer, comes into the railway carriages, does his duty perfunctorily and so prevents irksome delays at the borders.

Yet here and there the tragic-comic chicanerie of one country by another and vice versa (which chiefly annoys the innocent tourist belonging to neither) is kept up with truly patriotic energy, for old times' sake. One of these places is Kehl, the French bridge-head east of Strasbourg. Here the entire company on my train were made to get out, in a driving hail-storm, and to dash, bag and baggage, into a wooden pen on the unprotected end of the platform, only to learn that they were quite all right. For the French and German minions of the law stood peacefully side by side, armed with rubber stamps and chalk, which they applied freely without as much as asking a single valise to be opened. After which we all dashed back to our carriages, through wind and rain. *A quoi bon?* Ask Messrs. Stressmann and Briand!

* * *

Strasbourg, by the way, appealed to the journalist in me as a place in which to pursue social and mass-psychological studies. I was keenly disappointed. The porter on the station, whom I addressed in my best Berlitzian French, answered me in perfectly colloquial German. And what is worse, he gleefully accepted German coins. A fat family, consisting of what I analyzed as typical Alsatian peasants, with bulging necks and swarthy skins, but breakfasting off boiled eggs and the worst coffee in Europe at the table next to mine, suddenly burst into the broadest Brooklyn-American English when the fat boy announced that the "train's comin' in."

I bought two local newspapers, one in French and one in German, and with morbid avidity I searched the pages for signs of the racial and social conflicts that might be expected in a country which has so recently changed hands. Both papers featured a Parisian strike of bank clerks as the news of the day. For the rest the most exciting things that absorbed the editors' attention were an auto collision in Hagenau, a local council meeting in Bouxwiller, the opening of a public comfort station on the market place of Erstein Ville, and the destruction by fire of the rectory at Dourd'hal.

The musical life of Strasbourg was reflected in the announcement of a concert by the Orchestre Municipal, with the following program:

Ouverture de Phèdre	J. Massenet
Scherzo	E. Lalo
Meistersinger, Prelude to Act III, etc.....	R. Wagner
Scenes de Ballet, op. 52	A. Glazounoff
Tasso	F. Liszt

Make a political calculation out of that, if you can!
C. S.

BARTOK NOT COMING

Repeated announcements by contemporaries that Béla Bartok, distinguished Hungarian composer-pianist, was to visit the United States during the coming season, have not been echoed in these columns because the plan with which the MUSICAL COURIER was familiar from the beginning has right along been problematical on account of Bartok's delicate health. The MUSICAL COURIER is now in a position to say definitely that Bartok will not come during 1925-26, and very likely not during the season following. In a letter to our European representative the composer expresses his deep regret to the friends who have labored to make the tour possible, saying: "I hope you will understand that it is my illness, and nothing but my illness which prevents me from carrying out this cherished plan." All those many musicians who consider Bartok one of the most significant figures in all modern music will join us in regretting this unfortunate circumstance, in wishing Béla Bartok the health and strength necessary to carrying out his creative plans, and in hoping that he may yet be able to visit us at some future time.

BRAVO, WORCESTER!

In the MUSICAL COURIER of September 3, an editorial accused the city of Worcester of a lack of community spirit and pride in not providing a suitable auditorium for the annual festival, which, on account of lack of proper housing facilities, promised to be disbanded after six years of continued existence.

Whether or not this editorial was responsible, the fact remains that, after years of fruitless urging, the city has suddenly come to life, purchased a site for a municipal auditorium and arranged for its erection before the time for the next annual festival comes around in 1926. Whatever the reason, it is a consummation heartily to be welcomed. The festival management, which had become thoroughly disheartened, is now eager to go ahead and bring the long established festival up to a higher standard than ever before.

Reception for Elsa Alsen at Regneas Studios

Mr. and Mrs. Joseph Regneas tendered a reception to Elsa Alsen, prima donna dramatic soprano, on October 15, at the Regneas studios. Many people prominent in the musical and social world were present, and though most of them had previously heard Mme. Alsen and already admired her art, they were pleasantly surprised upon hearing her in several groups of songs at intervals during the afternoon.



ELSA ALSEN.

Mme. Alsen is well known, both here and in Europe, as a dramatic soprano, particularly well suited to Wagnerian roles. Indeed she is generally considered one of the best Brünnhildes and Isoldes that Germany possesses. Hence, her aria from *Tannhäuser*, *Dich Theure Halle*, sung with splendid style and ringing clarity, was greeted with the usual enthusiasm. But the songs which followed constituted the surprise. An aria from *Handel's Ottone* and also his *O Had I Jubal's Lyre*, the latter particularly a test for coloraturas, were sung with the greatest ease, lightness, fluency and flexibility. One could scarcely believe they were being delivered by the same voice just heard in heavy dramatic music.

But for Mme. Alsen even that was not enough to prove her versatility. She went on into the lyric realm. Joseph Marx's *Sommerlied* and Hugo Wolf's *Mignon* were given with beautiful tone, fine feeling and finesse of style. Two Spanish songs followed: *Seguidilla* (de Falla) and *Lamento Provençal* (Paladilhe), invested with color and keen rhythmic feeling. Harriet Ware's *The Wind and the Lyre*, Del Riego's *Homing* and the Valkyrie's cry, *Hoy-yo-to-ho*, from *Die Walkure*, concluded the program; the latter was a thrilling climax. Blanche Barbot proved herself an artist in her excellent accompaniments.

Mme. Alsen heard expressions of surprise and praise from all sides, and to the writer she admitted that she had come to America to learn how really to sing—how to be a versatile and greater artist. "Much more is demanded of a singer here than in Europe," she commented. "There I was contented to go on just as I was, singing only dramatic things, particularly Wagner, and the people were satisfied to hear just what I was giving. But here I have discovered one must always progress, and I have been shown that I could do much more than I was doing and have had inspiration to work and show what I could do. Mr. Regneas has proved a wonderful help and inspiration. I worked with him from January of last season on, and continued all this summer with him up at his summer place in Maine." Her program had just spoken eloquently for what had been accomplished.

"I came over here," Mme. Alsen continued, "intending to stay a short time and return home. But plans have been reversed. I have taken out my first papers, with the intention of becoming a citizen, and now I intend to stay here, returning to Europe only for guest performances."

Mme. Alsen will be heard in recital at Aeolian Hall in November. She has also contracted for appearances with the Chicago Civic Opera Company in Cleveland, the latter city demanding to hear her as Brünnhilde and Isolde.

Among the guests present on October 15 were: Mr. and Mrs. Clarence Adler, Gena Branscombe, Dr. Emanuel Baruch, Dr. William C. Carl, Gino Gastro, Frank Braun, Mr. and Mrs. Herman Epstein, Frank la Forge, Annie Friedberg, Ethel Grow, Fay Foster, Mr. and Mrs. W. A. Goldsworthy, Mr. and Mrs. Gustafson, Walter Gale, Baroness V. Gehren, Mr. and Mrs. Arthur Hartmann, Louise Hubbard, Marguerite Hazzard, Mr. and Mrs. Edwin Hughes, Sue Harvard, Mrs. Benjamin Harrison, Mr. and Mrs. Alberto Jonas, Mr. and Mrs. Norman Jolliffe, Grace Kerns, Miss Keegan, Mrs. George Liebling, Mrs. John W. Lee, Mr. and Mrs. Mallet-Prevost, Os-ke-non-ton, Mr. and

NEWS FLASHES

Giannini as Aida Inflames Berliners

(Special Cable to The Musical Courier)

Berlin—Dusolina Giannini made her debut in opera here at the Stadtoper on the evening of October 17, singing the title role in *Aida* under the baton of Bruno Walter. A sufficient indication of the impression she made is that, after the aria in the Nile scene, the audience burst into wild applause, something almost unprecedented in Germany where the public always waits decorously until the curtain descends. Her total of curtain calls during the evening was thirty-six. Such a success has not been known in this city in years.

L. H.

Rotterdam Enthusiastic Over Cortez

(Special Cable to The Musical Courier)

Rotterdam—Leonora Cortez, young American pianist, played here with symphony orchestra tonight (October 17) and won a truly notable success. The rigid rule of no encores was broken in her favor, so long continued and enthusiastic was the ovation which greeted her after the concerto.

G. R.

Mrs. James Price, Mary Potter, Marguerite Potter, Richard Percy, Louise Stallings, Margaret Sittig, Meta Schumann, Mr. and Mrs. Frank Sealy, Nevada Van de Veer, Harriet Ware, August Walther, F. W. Riesberg, Marie Dimitry, Lillian Croxton, and others. Some fifty or sixty of Mr. Regneas' pupils were also present.

BOSTON SYMPHONY CONCERT

(Continued from page 5)

Although the Boston orchestra had been rehearsing only since the first of the month, it was clear at the opening pair of concerts that Mr. Koussevitzky had already achieved a remarkable degree of precision, as well as commendable euphony and balance. It is late in the day to enlarge upon the Russian conductor's striking qualities as a conductor. He gave fresh proof at these concerts of his extraordinary ability to sense and impart the dramatic and emotional values in whatever he sets out to interpret. All in all, there is abundant reason for predicting a brilliant season.

New Steinway Hall Opens

The first public function in the new Steinway Hall on West 57th Street was a reception, on Sunday afternoon, October 18. Four or five hundred musicians and music lovers responded to the invitations and had an opportunity to inspect the new sales rooms, the last word in good taste, and to witness the unveiling of the tablet in the new hall, dedicated to the Steinway firm by friends in Europe. A string orchestra played, and refreshments were served. President Frederick D. Steinway and the other members of the firm were active in receiving the guests and exhibiting the beauties of the new building, a full description of which appeared in the MUSICAL COURIER several months ago. The formal opening will come on October 27.

Rethberg's Model Program

For her song recital in Aeolian Hall, on November 1, Elisabeth Rethberg, soprano of the Metropolitan Opera Company, has arranged a program of unusual interest, containing masterpieces of the pure Italian bel canto of the seventeenth and eighteenth centuries German songs and songs by the late American composer, Griffes, whom Mme. Rethberg considers America's greatest composer of art songs.

In strict conformity with Mme. Rethberg's desire to present these works in the best possible form, she selected Aeolian Hall in preference to a larger one in order that none of the finesse and intimacy of these exquisitely subtle songs would be lost.

Der Rosenkavalier to Open Chicago Opera Season

A première performance will mark the rise of the curtain on the Chicago Civic Company's fourth season, November 3. Richard Strauss' *Der Rosenkavalier* will be made known to Chicagoans on the opening night with the most important roles entrusted to Rosa Raisa (Princess von Werdenberg), Alexander Kipnis (Baron Ochs of Lichtenau), Olga Forrai (Octavian), William Beck (Herr von Faninal), Edith Mason (Sophia), Lodovica Oliviero (Valzacchi) and Irene Pavloska (Annina).

Schoenberg to Teach in Berlin

VIENNA—Arnold Schoenberg will leave Vienna and his native Austria to accept the professorship at the Berlin (Charlottenburg) High School of Music made vacant by the death of Ferruccio Busoni. He will teach in Berlin for six months each year. It is not his first venture there. Several years ago he was on the faculty of the Stern Conservatory.

Hilsberg to Play Godowsky

At his recital November 5 Ignace Hilsberg will play the first part of Godowsky's newest composition, *Java Suite*. This will be the first performance in America.

Levitzki in Java

Mischa Levitzki is having thirteen concerts in Java within eighteen days, his first concert being literally "a riot."

JOHANN STRAUSS, THE WALTZ KING

Centennial of the Birth of the Composer of The Blue Danube

By PAUL BECHERT

The "good old times" that many dream of in our period of unrest and speed was the period of the Biedermeier, of crinolines, long blue frock-coats and mail-coaches—the paraphernalia of a romantic past. The time "when grandfather took grandmother" has been painted to us in such inviting colors as the time of roseate innocence, infinite poetry and unspoilt morals that we would fain believe those lovely stories—were it not for the chronicles of those times. And these are interesting reading matter indeed.

If we are to believe the good men who penned its chronicles, the Vienna of 1825, which we all imagined as the city of Schubert's beautiful music, of the utmost refinement and artistic taste, was in fact the scene of a mania for inartistic, indeed vulgar dance music hardly rivaled even by the jazz craze of 1925; and the barbaric jazz rhythms of today must be like unto nothing compared to the weird stuff that was acclaimed as music and generally liked in the Danube capital around the thirties of the last century. "Everyone his own composer," was the slogan of those days, and what was composed resembled music only in the sense that the quality common to most of it was the $\frac{3}{4}$ rhythm of the waltz. Waltz writing and waltz dancing was the contagious disease of Biedermeier Vienna. If we blame the jazz composers of today for lack of reverence, for their tendency to parody and to intersperse in their music the classic strains of the masters—what are we to say of those numberless Biedermeier "composers" to whom the operatic airs of that time, preferably those of the then beloved Rossini, were nothing but an excuse for the manufacturing of popular dances in which these melodies bobbed up now and then in a mutilated form? Imagine the Stabat Mater of Rossini in quadrille rhythm, and fancy what the critics of our day would say of it! Yet it was just in this shape—and in this shape alone—that Rossini's work achieved big and lasting popularity at Vienna.

Reading the critical remarks which clever men of those times bestowed upon these and other musical products is instructive and sounds like a prophecy of the jazz era to come. One of them states "the sad fact that the popular music of those days confined itself to emphasizing solely the rhythmic element." Isn't it almost uncanny, in view of what is said today against contemporary music—and not dance music alone? And since there's nothing new under the sun, small wonder that Vienna of 1830 had her own Paul Whiteman, too. He was a good musician named Johann Strauss, later to become famous as the father of Johann Strauss the Younger. He founded his own orchestra in 1826, and soon took a dominating place in the musical life of the city. Both as composer and conductor he did his share to advance public taste, and with Josef Lanner, his composer-conductor rival, helping from the other end, succeeded in his aim. His own waltzes, and those of Lanner—gems almost all of them—soon took the lead over the cheap

makeshift stuff customary before them; Strauss Senior achieved tremendous popularity, and in 1830 we see him at the head of a band of 200 players, concertizing in the most exclusive beer restaurant of his time, known as Sperl's. Johann Strauss the elder even became something of an international star conductor and a favorite composer, and it was the fruit of his earnest musical labors that the waltz as a musical form became accepted not only by the general populace but also by exclusive society circles. He was

Vienna's musical life." The fame of Strauss the elder was by then assured, and the Viennese waltz had won the day. But it remained for his son to complete the great work and to conquer the whole world with the charm of Viennese music.

"SCHANI"

Johann Baptist Strauss, or "Schani," as he was called in his youth, first saw the light of day on October 25, 1825, in one of those little suburban houses which lend a peculiar charm to the city on the Danube but which are now disappearing one by one to give way to less picturesque but more practical modern edifices. He was the eldest of four brothers of whom Josef and Edward were later to achieve great musical prominence. The real genius of the family, as was clear from the beginning, was little Schani. Indeed the Strauss family was one of those few dynasties in musical history in whom musical talent was hereditary; they shared this rare distinction with the Mozart family of nearby Salzburg. Schani's gifts became apparent at an early age, and were developed much at the expense of his studies in school. Like most coming geniuses he was not a very diligent pupil at the public school, and must less so at high school. At home he studied music with great ardor, and in order to pay for his musical instruction gave music lessons to some of his schoolmates. Papa Strauss was completely ignorant of his son's musical aspirations—happily so, for he was bent upon keeping his son from a musical career. He never fathomed the conspiracy, and hardly dreamed that one of his own orchestral players, a violinist named Amon, was his son's instructor. His determination was not even shaken by the significant little event, when little Schani, watching his father's endeavor to find a suitable modulation for one of his waltzes, calmly sat down at the piano and "showed him how." Much against his own will Schani remained a student at the Scottengymnasium, then and even now the most exclusive of Vienna's high schools and technical colleges, until one day a kindly fate freed him of the hated shackles: he was curiously expelled from school as a "punishment" for what to him probably seemed less an offence than a natural function: the singing of a melody which had just occurred to him in the midst of a school lesson. Much as his classmates enjoyed Schani's invention and his vocalism, the pleasure was not shared by his professor who forthwith "fired" him from school. Schani was now free and determined to make his way in the musical world.

A NEW COMPOSER—A NEW CONDUCTOR

Long before that time little Schani had made his first attempts at musical composition. His first known piece is a little waltz written in his grandmother's house in the suburb of Salmannsdorf, where the Strauss children used to spend their summer vacations in the late twenties of last century. It was there that Strauss' mother once heard the little boy play a naive little melody which she lovingly wrote down and which, many years later, was published under the name of Johann Strauss' First Thought. But Vienna at large did not know of Strauss as a musician until in October, 1844, it was startled by the announcement that "Johann Strauss, Junior, would have the honor to con-

(Continued on page 28)



REMINISCENCES OF JOHANN STRAUSS, THE WALTZ KING.

(1) Last photo of Johann Strauss, taken shortly before his death. (2) "Johannes, Johann, Hans," Cartoon by Otto Böhler. (3) Strauss at the Peace Jubilee. The Viennese master conducting at Boston in 1872. (4) Johann Strauss in the fifties of the last century. (5) The Blue Danube Waltz. (Drawing by Otto Böhler.) (6) Ubiquitous Johann Strauss. Like all great masters with an earning capacity, Strauss was often accused of his money-making propensities. The cartoonist suggests a scheme whereby Strauss could conduct "personally" at three different places simultaneously. (7) The Musical Olympus. Cartoon by Otto Böhler, with an idyllic view of the spirits of Mozart, Liszt, Wagner, Chopin, Schubert and other classic masters dancing to the magic music of Johann Strauss.

acknowledged even by some of his great musical colleagues. Not by Chopin, to be sure, who came to Vienna in 1830 for concerts and complained of Vienna's "lacking earnestness" and of "the dominating influence of Strauss, Lanner and their waltzes."

Richard Wagner, who paid a visit to Vienna in 1832, felt differently about it. To him old Johann is "the wonderful Strauss, the wizard violinist-conductor, the demon of

twenties of last century. It was there that Strauss' mother once heard the little boy play a naive little melody which she lovingly wrote down and which, many years later, was published under the name of Johann Strauss' First Thought. But Vienna at large did not know of Strauss as a musician until in October, 1844, it was startled by the announcement that "Johann Strauss, Junior, would have the honor to con-

NEW OPERA BY LAPARRA AT OPÉRA COMIQUE

PARIS.—One of the first new works which the Opéra Comique will give is *Le Joue de Opéra de Viole* of Raoul Laparra, composer of *Ha-panera*, *Jota* and *Misal Chantant*. It is the tale of the struggle humanity undergoes to express its ideal, and M. Laparra has left Paris until the work is complete. Before giving this première, the directors of the Opéra Comique will arrange a concert devoted to the compositions of Raoul Laparra, so as better to acquaint the public with his work. This is a new departure this season and the same will be done for each composer in turn.

N. DE B.

GERMANY BEATS PREMIERE RECORDS

BERLIN.—Germany's opera houses this season will have probably the largest number of "first times anywhere" within the last decade. The following are a few new works to be heard throughout Germany: The Song of the Night, by Hans Gal, at the Berlin Municipal Opera; Egon Wellesz' ballet opera, *Die Opferung des Gefangen*, at Cologne; Wilhelm Gresz' one-act opera, *Sganarella*, and his ballet, King Nut-Cracker and Poor Fridolin, both at Dessau; Erwin Schulhoff's ballet, *Ogelala*, at Munster; also Alexander Tscherepnin's opera, *Olol*, and his ballet, *Ajanta's Frescoes*; Kurt Weill's opera, *The Protagonist*; Jaap Kool's ballet, *The Hurdy-gurdy*; Karl Schattmann's opera, *The Wedding of the Monk*; Béla Bartók's ballet, *The Wondrous Mandarine*, at Berlin; and

FOREIGN NEWS IN BRIEF

Alfredo Casella's ballet, *La Giara* (The Big Jug), at the Dresden Opera. All of these works are controlled by one single firm, the Universal Edition of Vienna.

B.

AMERICAN SINGER'S BRITISH DEBUT

LONDON.—Rachel Morton, American soprano, recently made her British debut at the Theater Royal, Leeds, as *Tosca*. She was given an enthusiastic reception after each act. She will remain with the British National Opera Company throughout the present tour.

S. S.

MANAGER TURNS ARTIST

VIENNA.—Hugo Knepler, owner of the concert bureau of Gutmann, the oldest managerial firm of Austria, has made his stage debut and is now appearing nightly at a local cabaret with great success, giving, among other vaudeville performances, imitations of many of the famous violinists whom he has managed during his long career.

P. B.

Knepler himself is a fiddler of decided talent.

NEW MUSIC TEMPLE FOR BOURNEMOUTH

BOURNEMOUTH.—The foundation stone of the new pavilion which will be the future home of the Bournemouth Municipal Orchestra, was laid on September 23. It will supersede the now famous Winter Gardens, iden-

tified with the British Musical Festival, established by Sir Dan Godfrey. Meantime, the regular concert season will still take place in the old building.

R. P.

ROBERT RINGLING SCORES AT MUNICH DEBUT

MUNICH.—Robert Ringling, American baritone, pupil of William S. Brady of New York, made his debut on September 26 at the Munich Opera as Valentin in Gounod's *Faust*. Ringling's beautiful and exceptionally well-trained voice, his fine style of vocal execution, strongly reminiscent of famous Italian baritones and backed by the warm expression of convincing emotional feeling, called forth considerable comment. The leading critics expressed their satisfaction over the engagement of this young and unusually talented singer, who is evidently destined for a big career as an opera singer.

A. N.

VILLA D'ESTE SCHOOL OPENS

ROME.—The Villa d'Este Summer School was solemnly inaugurated on September 11 by the minister of public instruction and director of fine arts, both excellent orators. All musical authorities and critics now in Rome were present. A short musical program followed, in which Mme. Valeri's pupils,

Florence Peebles, Mr. Coppering and Mildred Anderson sang. Ernesto Consolo and Mario Corti played Pizzetti's violin sonata.

D. P.

SCALA FAÇADE TO BE REBUILT?

MILAN.—The Scala authorities, in addition to completing their arrangements for the inside of the house, are busy with the problem of the theater's facade. It is held that Piermarini's work, although beautiful, does not harmonize with the changed architecture of the piazza in which the theatre stands, and that the exigencies of stage structural alterations have interfered with its lines. A commission has been appointed to study the problem.

R. P.

POUSHINOFF A BROADCASTING FAVORITE IN ENGLAND

LONDON.—Leff Poushinnoff, Russian pianist, is now making a tour of the British broadcasting stations, giving a recital from each, his first recital from London some months ago having proved an extraordinary success. Poushinnoff's European concert tour begins in Vienna on October 27.

C. S.

STILL MORE EIGHTEENTH CENTURY OPERA

LONDON.—The Lyric Theater, Hammersmith, famous for the revival of *The Beggar's Opera*, *Polly*, and *Sheridan's Duenna*, is shortly to produce *Lionel and Clarissa*, by Isaac Bickerstaffe and Charles Dibdin, an eighteenth century "comedy with music." It is said to have been a favorite of Garrick's, who called it *The School for Fathers*.

C. S.



TSIANINA,

Indian soprano, known to thousands of concert goers throughout America on account of her work as co-artist with Charles Wakefield Cadman, American composer-pianist, sailed for Europe recently, where she will fill concert engagements in England, France, Germany, Austria and Italy. She plans to return to America in the late spring of 1926, when she is to tour with Mr. Cadman in the East.



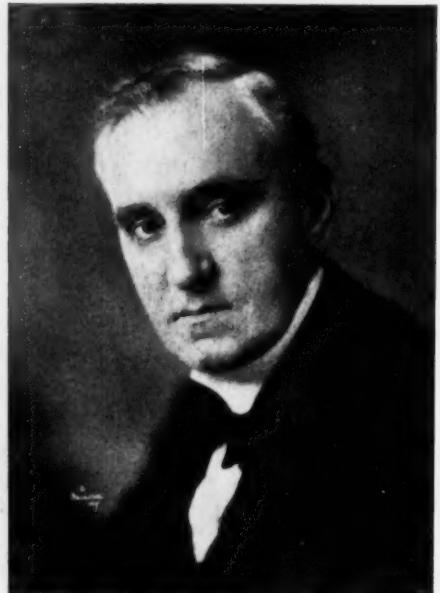
YVONNE D'ARLE,

snapped on the Champs Elysees, Paris, where she is spending two weeks resting before returning to the Metropolitan Opera Company in November. Miss d'Arle was the prima donna of the Municipal Opera Company in St. Louis this past summer, where she enjoyed the biggest success of her career. She looks particularly happy in this picture, and "Buster" does too.



LEONORA CORTEZ,

American pianist, whose playing has stirred Berlin and Munich critics, was entertained by Heinrich Knotz, Wagnerian tenor, and his wife at their lovely villa near Munich. This snapshot shows, from left to right, Heinrich Knotz, Leonora Cortez and Alberto Jonás.



EDMUND BURKE,

the Metropolitan Opera bass-baritone, who has fulfilled some early fall engagements in Bloomsburg, Lock Haven and Annville, Pa. Mr. Burke left New York on October 3 for the Pacific Coast, where he joined the San Diego Opera Company on October 9 for guest appearances in *Faust*, *Samson and Delilah*, *Aida* and *Marta*.

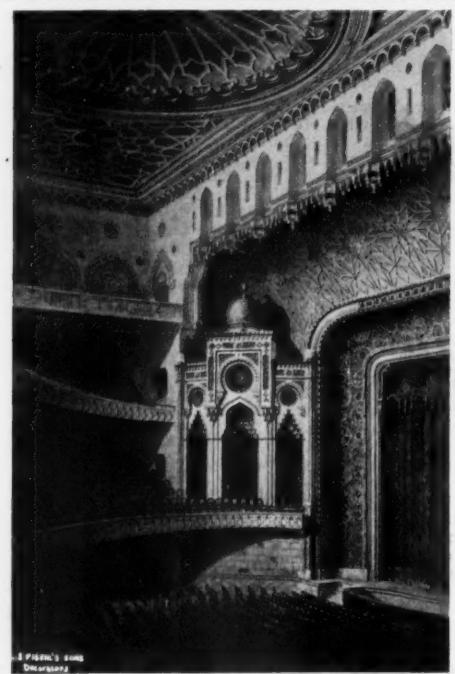


CLARENCE ADLER

(in the center in the snapshot below), photographed with the two other members of the New York Trio (Louis Edlin, violinist, and Cornelius Van Vliet, cellist) after several hours of intensive work on Reger's trio in E minor, which will be given its first hearing by the New York Trio this season. In the other snapshot Mr. Adler is seen with Aaron Copland, the American composer, showing Mr. Adler his score, *Music for the Theater*, which was composed at Ka-ren-ni-o-Ke this summer, where the pictures were taken.



BEATRICE BELKIN,
Estelle Liebling artist-pupil, who sang recently in Kansas.



INTERIOR OF MECCA AUDITORIUM,
where the New York Symphony Orchestra will hold its Sunday concerts this season.



CHRISTIAAN KRIENS,
"Pegasus, Junior," astride his steed at Chestertown, N. Y.



KATHERINE PALMER,
soprano, who has returned to New York after a successful Chicago recital, October 11. (Roscoe Rae Tullis photo.)



AT MARTHA'S VINEYARD.
Left to right: Mrs. Bernard Wagenaar, Henry Hadley, Bernard Wagenaar and Arthur Hadley.



ANTON BILOTTI

and a pet antelope. The pianist at present is touring Europe and winning praise from press and public alike for his artistic playing and excellent musicianship.



PAULO GRUPPE,

cellist, doing a "Douglas Fairbanks" at Charleston, Ill., where he played with the Tollefsons on the summer course there. (Inset) Pointing out the interesting spots around Newport, R. I., to Mrs. Gruppe (Camille Plasschaert).



PERCY GRAINGER, FREDERICK DELIUS (COMPOSER), AND MRS. DELIUS at the Delius home at Grez-sur-Loing, outside Paris.



CHARLES STRATTON

at St. Albans, Vt., where he spent the summer between concert dates. When the tenor recently sang Beethoven's Ninth at the Stadium, New York, it was his fifteenth performance in that symphony. August 16 he was soloist with orchestra at Fairmount Park, Philadelphia.

TWO METROPOLITAN STARS.

Rosa Ponselle and Frances Peralta, two Metropolitan Opera sopranos; Romano Romani, and the pilot, ready for a long hydroplane flight over Lake Placid. (Right) Rosa Ponselle with two of her guests, Mrs. Lawrence Townsend, of Washington, D. C., and New York, and Frances Peralta.



MR. AND MRS. NICOLA MONTANI

under fire of the guns of Morro Castle, Havana. Mr. Montani is conductor of the Palestina Choir, and Mrs. Montani (Catherine Sherwood Montani), soprano, is well known both as concert singer and teacher.

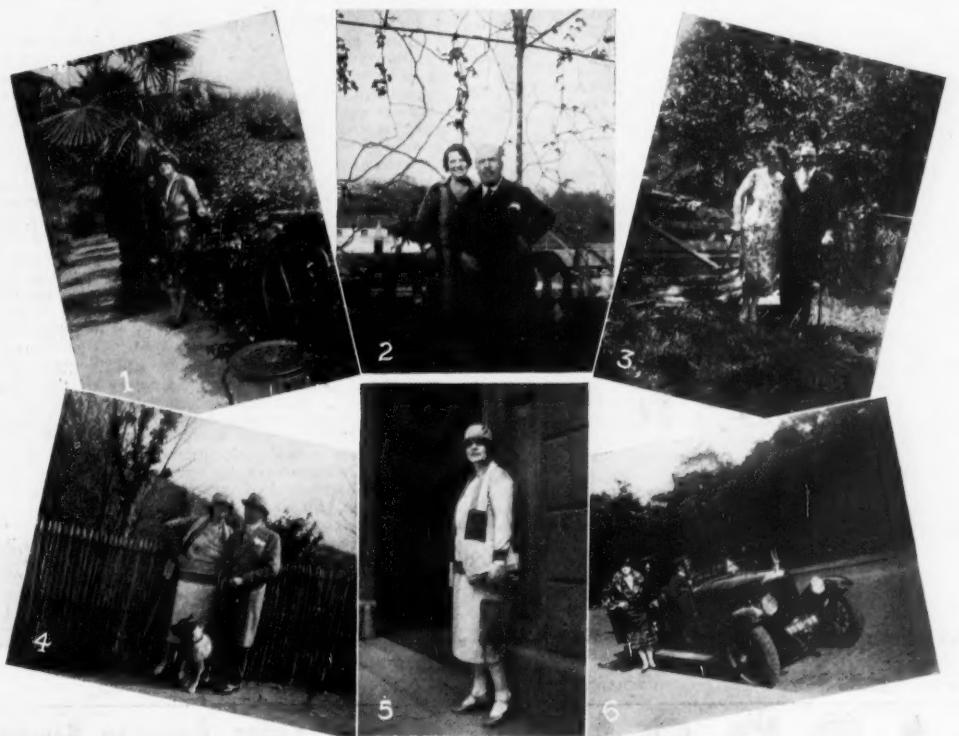
CLARENCE WHITEHILL,

Metropolitan Opera baritone, who spent part of the summer abroad and part in America. His trip to Europe included visits to England, Scotland and France. The accompanying snapshots were taken just before he left for Iowa, where he sang in an outdoor performance of *Elijah* at the Des Moines University before an audience of about 38,000. The picture shown below was taken while motoring in the Green Mountains, and in the snapshot to the left Mr. Whitehill is seen on Peru Mountain, Vermont, looking toward New Hampshire, a 120 mile view.



JOSEPH REGNEAS,

who reports the largest enrollment of pupils for any October during his long career as vocal instructor and coach.



GLIMPSES OF CLAIR EUGENIA SMITH IN EUROPE.

(1) The mezzo-soprano at Tremezzo on Lake Como, Italy. (2) With Maestro Tanava at his villa in Milan. (3) With His Grace, Count de Luca, at Lugano, Italy. (4) With Baron M. S. Arnould Ostertag on the outskirts of Paris. (5) At Milan on the way to the studio. (6) In her beautiful little town car Voisin on the Bois de Boulogne, Paris.

JOHANN STRAUSS, THE WALTZ KING

(Continued from page 25)

duct his own orchestra for the first time at Dommayer's Casino," and that the program was to comprise "several overtures and operatic selections, in addition to a number of his own compositions." The latter comprised his opus 1, entitled *Singendichte*; opus 2, *Debut Quadrille*; opus 3, *Herzenlust Polka*, and opus 4, *Gunstwerber Waltz*. The debut was an "unprecedented triumph," and Strauss awoke the next day to find himself locally famous. His popularity quickly rivalled—and soon afterwards surpassed—that of his father, and while musical Vienna of that time was divided into two groups of partisans, father Strauss may have watched the meteoric rise of his son with some misgiving.

Indeed so great was Strauss' popularity even then as to become during the 1848 revolution in Austria a sword cutting both ways. Young Strauss was never a political conspirator, but his influence upon the masses seemed so awe-inspiring to the Austrian bureaucratic authorities as to cause the seizure of the compositions he published during the stormy year of the revolution under such bombastic titles as *Freiheitslieder* and *Revolutionsmarsch*, and his satirical polka entitled *Ligourainer Seufzer*, which caused an uproar at its first performance. Needless to say, in view of Strauss' harmless and non-militant disposition, the fears of the authorities were utterly unfounded. All that was revolutionary in his make-up extended solely to a revolution of the waltz. And in this, his own realm, he was untiringly at work to extend and perfect the originally primitive structure of the species. His reformatory ideas applied not only to the forms but also to the harmonic texture; almost unconsciously he gradually educated his public to look upon the waltz not merely as a more or less pleasant accompaniment to a dance but as a musical species in itself, written and performed in a distinctly artistic and dignified manner.

THE WALTZ KING

When, in 1849, Johann Strauss Senior died as a victim of scarlet fever—his friend and competitor, Lanner, had preceded him by some years—the general feeling of Vienna was summarized in the historical phrase, "The King is dead—long live the King." The time which followed brought a rapid rise in the younger Strauss' career. Artistically, he had broadened his activities to a remarkable extent. No longer was he the "Vorgeiger" of yore—conductor and concertmaster in one person—the player of waltzes, marches and quadrilles. It must be remembered that the rise of Johann Strauss virtually coincided with that of a genius of quite another sort: Richard Wagner. And one of the very first to blaze the trail for the apostle of the opera of the future was none other than Johann Strauss, the Waltz King! It was he who included fragments of Wagner's operas in his programs, and he almost alone could run this risk, for his public followed him willingly even there.

In the early fifties the fame of Strauss had spread far beyond the borders of his native Austria. Extended concert tours through Germany followed and his first tour of Russia nearly coincided with his appointment to the post of Court Ball Director—virtually the highest honor the Austrian court could grant to a musician. Thus the conquest of the waltz was completed: the Austrian court and foreign countries bowed to Strauss' genius and to what must be considered his very own creation: the Viennese Waltz in its highest form. A significant tribute to Strauss both as composer and conductor was Liszt's offer to appear as soloist at one of Strauss' concerts, at Vienna, and Wagner's enthusiastic comments on Strauss' compositions belong to history. A series of triumphs at Paris and again in Russia was instrumental in making Strauss' name popular all over the continent. His first wife, Jetty Treffz, accompanied her husband on several of his guest tours and reaped many successes as a singer. Strauss wrote waltz after waltz, and early in the sixties holds the record of far over three hundred compositions! Needless to say, not all of them could be of equal worth under the circumstances; but most of them were masterpieces of their kind.

"LACK OF INVENTION"

But while the world at large acclaims Strauss as a genius of the first order, the critics, as usual, turn the table on him, and his very virtues are declaimed as shortcomings. "Herr Strauss," said one of the oldest and most widely read Viennese theatrical papers of those days, "is not the man to carry out his task with talent, insight and self-restraint. His activity confines itself to incessant repetition of his ideas—if 'ideas' they may be termed—for even his new products are nothing but repetitions of his older ones. Let it be stated that the waltzes, polkas and quadrilles of Herr Strauss lack not only freshness of invention, but even the particular character of dance music; the continual syncopation of the themes, the noisy orchestration, the frequent employment of drums and whistles completely obscures the dance rhythm and makes his music truly horrible to the ear." The writer's name was not Hanslick, although he was one of the fraternity of Hanslickians, which never dies out. But Hanslick himself, who was soon to play an inglorious role in Strauss' life as well, came forward with a few friendly knocks. He objected to the "heavy Lisztian chords," to the "Wagnerism" of Strauss' waltzes, and, referring to the augmented double-basses and to the employment of a trombone in Strauss' *Walz Schallwelle*, he termed it a "Waltz Requiem." Thus

spake the critics. The people, for whom Strauss' music was written, were with him heart and soul, and at a competition he won an easy victory, with his waltz, *Johanniskäferlin*, over the then famous gypsy composer, Kalozdy. But a waltz, written for the ball of the Concordia (the Journalists' Club of Austria), entitled *Morning Papers* and even today beloved in Austria, was but coolly received, while Jacques Offenbach, who was even then revolutionizing Paris with his operettas, got frantic applause at the same ball, for his now forgotten waltz, *Evening Papers*. And more wonderful still: Strauss' most famous waltz, that real Austrian national hymn of today and, perhaps, the most widely played of all musical compositions—*The Blue Danube*—had but small success when first performed at a concert of the Wiener Männergesangverein, on February 15, 1867. Perhaps the rather idiotic text accounted in part for the failure. But be that as it may; Paris received it with tumultuous applause when Strauss performed it there a few years later. And the friendly duel with Offenbach was soon to reach a decisive stage, in the combat for the operatic palm.

THE DECISIVE STEP

Strauss was now ready for "bigger" things. His reform of the Waltz as a species had reached a stage where it could not be improved upon. The originally simple form had been developed by him into a thing of subtle art; it was no longer pure $\frac{3}{4}$ rhythm, supported by simple broken chords in the bass and endowed with native melodic equipment. He had made it an instrument for the expression of varying moods of the widest scope. Just as Schubert had created the Lied out of the rudiments of simple folksongs, Strauss had made of the waltz an art form in the highest sense. And he was now ready for new and bigger achievements.

It was the era of Offenbach's tremendous successes. The type of operetta in the French sense was entirely Offenbach's work; from the operetta elements latent in the works of Auber and Hervé, Offenbach had created a new kind of entertainment which was just then driving Vienna, indeed the entire continent, into frenzies of enthusiasm. His success was a stimulus to the Viennese writers to duplicate his success with a new species of Viennese operetta. Franz von Suppé had been the first one to follow Offenbach's steps. Strauss' wife and friends, firmly believing in the genius of the Waltz King, were beseeching him to follow the trail. Knowing his limitations, chiefly his lack of stage experience, Strauss hesitated. He realized that, unlike Offenbach, he had no national tradition to build upon, and the fate of his first comic opera, *The Merry Wives of Vienna* (written for the famous soubrette, Josefine Gallmayer, but never performed and today completely forgotten) loomed in his memory. But Offenbach himself spoke the decisive word; while chatting with Strauss at a restaurant, he curtly said: "You must write operettas. You have the stuff for it in yourself." And Strauss obeyed. Ambition drove him to strive for larger forms, for a new type of art.

Indigo, his first operetta to be produced, saw the light at the Theater an der Wien, Vienna, on February 10, 1871. The première was a sensation socially and artistically. Strauss himself conducted, and when the famous waltz "Ja so singt man" was sung, the whole audience "united in one loud scream of enthusiasm." The noise of dancing feet all over the house accompanied the electrifying rhythm. The book, however, was bad and ruined the success of the work. The criticisms were not fully satisfactory. Today Indigo is forgotten, and an attempt, made several years after Strauss' death, to revive it with a new book, under the title of *The 1001 Nights*, was futile.

AMERICA—OF YORE

While Strauss was not to attain operatic success until several years later, his fame as Waltz King of Austria had meanwhile spread across the big pond and resulted in an offer to conduct a series of concerts in America, in connection with the 100th anniversary of American independence. The tour—comprising fourteen concerts at Boston and four at New York—was a huge success, according to the Austrian papers of that time and to Strauss' biographers. Strauss himself rather hesitated to accept the invitation, and did so probably more for financial than for any other reasons. Even the spoilt pet of all Europe seems to have succumbed to the customary American début fright, and his nervousness to have been not wholly unfounded. Here is what he himself wrote on his Boston début: "On the stage there were thousands of singers and players—and I was to conduct them all! To keep these giant masses under control, I was given 100 assistant conductors, but I was able only to distinguish those nearest to me, and notwithstanding the preceding rehearsals, there was no possibility of a really artistic performance, of interpretation or anything of the sort. Imagine my position, in the face of an audience of 100,000 Americans! Suddenly there was a common-shot—a gentle sign for us to begin. The Blue Danube was on the program. I gave the sign, my 100 assistants followed as well and as quickly as they could—and now began a fearful noise which I shall not forget for all my life. Since we had all started at about the same time, my sole aim was that we all should stop simultaneously. And, thanks to heaven, I succeeded in that American conductors of today will read that with interest. It was probably not

a very artistic performance; but it is illustrative of how times have changed since 1871!

DIE FLEDERMAUS FAILS

Indigo had not been a lasting success, but it had created what the Viennese stage had needed: a type of comic opera minus Offenbachian elements of satire and frivolous wit. And even more so the next operetta which followed in March, 1873, *Carneval in Rome*. It made a big success (the work is even today frequently played in provincial theaters of Austria and Germany) and a great stride forward in the same direction. It approaches comic opera more than real operetta, and was a strong bid for the "legitimate" in comic opera music. Whether or not his fundamental aim was utterly wrong, cannot be discussed on this occasion; many there are who feel that the mission of operetta is not to imitate grand opera but to be "different."

And "different" was what followed: *Die Fledermaus*, produced on April 5, 1874 (again at the Theater auf der Wien, which had long before been the scene of the historic première of Beethoven's *Fidelio*)—and dropped sixteen nights later as a dismal failure. Strauss had pinned all his hopes to this piece; within six weeks—or forty-two nights—he had written the score; all Vienna anticipated a sure success—and yet, dwindling receipts brought the performance to a sudden close. Berlin corrected the verdict soon afterward, to be sure, and Vienna showed her repentance when the Court Opera took the work up several years later, where it is still drawing crowded houses at every performance.

Cagliostro in Vienna, the next Strauss operetta (1875), was the first one to have Vienna for its scene and to employ some "local color."

BEARDING THE LION IN HIS DEN

In 1875 and 1877 Strauss returned to Paris, this time not to conduct his waltzes but to produce his maiden opera, *Indigo*, at the Théâtre de la Renaissance. The performance was inadequate, but the public response tremendous—partly, no doubt, owing to the fact that the *Danube Waltz* was interpolated in the finale of the first act. His success, in the city of Offenbach, was a tremendous moral asset for Strauss, and resulted in violent intrigues on the part of one M. Métra, which all but drove Strauss from Paris for good and all. All obstacles went to the rocks, however, when *Die Fledermaus*, originally adapted from a French play, found its way back into its home city, via Vienna, under the title of *La Tzigane*. Strauss returned from Paris in triumph, and was received at Vienna like a god. The same year—1877—brought the première of his *Prince Methusalem* at the Carltheater, Vienna. And again it was the book which hampered the success of the piece. Strauss was never happy in the choice of his librettists. The following year—1878—brought an outspoken failure with *Blindkuh*, and in the same year Strauss became a widower through the death of his first wife. A two years' respite from operatic work brought his opus numbers up to 410—the great *Frühlingsstimmen* waltz among them; and when his next two operas were produced—*The Queen's Lace Handkerchief* (1880) and *The Merry War* (1881)—they showed a marked advance in Strauss' mastery of technic both in the handling of the stage situations and in the orchestration. Fragments from the first named piece still live in the beautiful swaying waltz, *Roses from the South*, and the latter piece is remembered by the present generation chiefly through the humorous waltz song, *Nur für Natur*. Even when Strauss ultimately decided on an Italian subject, the one success of *The Night in Venice* (produced for the first time not at Vienna, but at Berlin, in 1883) was not a piece of Italian local color, but the waltz, *Wie so Herrlich*. It seemed the doom of Johann Strauss' life. His public expected from him, victim of his own popularity, nothing but the one side of his art for which he had become beloved: the $\frac{3}{4}$ rhythm. His dramatic aspirations, his lyrical invention, his masterly treatment of the chorus and orchestra—all that seemed Hecuba to his hearers, and was lightly cast aside for one catching waltz from his pen.

DER ZIGEUNERBARON

But Strauss' great day was yet to come, and it was nearer than he thought. *The Gypsy Baron*, first performed at Vienna on October 24, 1885, was destined the decisive operatic success of his life. And the secret became at once open: what Strauss needed was a good book, and nothing else—and a book not of a comic but of a lyric nature. The romantic story of the young gypsy boy and girl who ultimately turn out to be of princely birth, kindled his fancy and evoked from his imagination some of the most beautiful melodies ever written for the operatic stage. Certainly it is the grand opera side of the piece which ensured its lasting success.

AND THE CONSEQUENCES

It is a piece of tragic irony that *Der Zigeunerbaron* marked not only the crowning achievement of Strauss' life but also the beginning of his decline. The temptation was near at hand to seek a duplication of this success by imitation: *Simplicius* (1887) completely surrendered to a pseudo-grand-opera style, and was a complete failure. What was true of this piece, applies to an even greater extent to the next opera, *Ritter Pazman*. The purely operatic nature of this piece was so apparent as to prompt its production not at one of the Viennese operetta theaters, but at the Imperial Court Opera. What seemed a great compliment to the composer, the opening of the venerable old theater to one of his works, was in fact an admission of its weakness. *Ritter Pazman* was a hybrid—too devoid of humor to be an operetta, and (Continued on page 33)

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IOWA HONORS DVORAK

On September 28, a mellow autumn day, several hundred music lovers gathered at Spillville, Iowa, nestled down among the wooded hills of the Turkey River, beautiful with their fall covering, and on the river's shore where Antonin Dvorak received inspiration for some of his better known music, dedicated a memorial tablet to the renowned Bohemian composer.

The exercises were conducted by the Iowa Conservation Association, whose members believed that no more fitting recognition of Dvorak's sojourn in Iowa in 1893 could be made than to mark the spot at Spillville, where the musician loved to hide himself away to dream and write his great music.

That Dvorak was able to do some of his best work in Spillville, and why he chose to forsake recognized musical centers to come to this Iowa village of uninspired name, are things not difficult to understand after a visit to Spillville.

The little community of 400 people was founded by Bohemians, and is still a bit of Old Bohemia set down among Iowa's cornfields. The railroad has passed it by—it is not easy to reach even by motor—yet small and out of the world as it is, Spillville has enjoyed a cultural life unique among midwest villages.

It was Joseph Kovarik, one of Spillville's native sons to bring musical fame to the Iowa village, who, while studying in Prague, induced Antonin Dvorak to come to America in 1892 to accept the post of director of the National Conservatory of Music of New York. The next year Dvorak accepted the invitation of his friend to come to Spillville for a summer's visit.

The composer arrived with his wife, their six children and a maid, in May, 1893, and took rooms in a two-story brick and stone house with pointed windows and an old-fashioned garden. There the family lived in quiet, friendly relations with their countrymen for several months.

Dvorak brought with him the score of the New World Symphony, which he had finished just a few days before leaving New York. Though he had come to Spillville primarily to rest, he soon found that he could not idle in an environment which seemed so favorable to creative work. He revised and polished the New World Symphony during the summer and composed during the Spillville visit the quartet in E major and the string quintet in E flat. The quartet was completed in three days.

While the record does not seem to establish the fact that he really wrote his Humoresque at Spillville, as has been so often claimed, it seems fairly certain that the inspiration for the world-loved Humoresque was obtained there. The great composer spent much of his time while in Spillville at a secluded spot at a bend in the Turkey. The sound of the water, the song of the many birds which live in the woods, were the inspiration for the haunting Humoresque, so Spillville people believe.

The dominant factor in Spillville community life for sixty years has been the church on the hill, a replica of the beautiful cathedral of Kuttenberg, Bohemia. During his stay in Spillville Dvorak was choir leader of the church. The old pipe organ which he played is still in the church.

In the fall of 1893, Dvorak and his family returned to New York, but they had become so attached to life in the Iowa village that they returned for a visit the next summer.

Visitors to Spillville nowadays are privileged to meet men and women who knew the great composer as a friend. They show the organ in the church which he played, they point out the house on Main Street where he lived, but best of all they like to lead visitors down the wooded path to the bank of the Turkey where they tell you, "Here he received the inspiration for Humoresque."

It is these friends who have designated to the Iowa Conservation Association this spot for the location of the monument which was dedicated September 28. The place is sacred ground to Spillville people. The new monument, doubtless, will make of it a shrine which music lovers the world over will love to visit in future years.

Seibert's Organ Bookings

Recent bookings for organ recitals by Henry F. Seibert included dedicatory affairs at Wilmington, Del., September 28; Reading, Pa., 29, and East Stroudsburg, Pa., October 5. Following his Portsmouth, Ohio, recital of September 13, the Times of that city alluded to Mr. Seibert with enthusiasm: "Such expression, such tones, such real heart-touching music," and "it was just the sort of music one always wants to hear, yet seldom does," with "we felt ourselves thrilled and almost overwhelmed," were some of the sentences printed in that paper.

Kortschak-Moore Sonata Recital

An attractive sonata recital, in the series at the American Institute of Applied Music, Kate S. Chittenden, dean, was given by Hugo Kortschak and Francis Moore, violinist and pianist respectively, on October 16. The program included the sonata, op. 108 (Brahms); sonata, A major (Mozart), and sonata, op. 18 (Richard Strauss). This presented classic and modern music in the best possible light showing the care devoted to program-making at the American Institute of Applied Music.

Edward Johnson Back from Europe and Orient

Edward Johnson, tenor of the Metropolitan Opera Company, returned on the Olympic after a successful world tour which gained him the banzais of Japan, the bravos of Italy, and the mingled applause of many tongues in Manila, Pekin, Hongkong, Shanghai, and a host of other far Eastern places.

La Forge-Berumen-Potter Musicale

Marguerite Potter began her opera talks at Pilgrim Hall, October 5, the operas illustrated being *Ernani* and *Rigoletto*. October 26 singers from the LaForge-Berumen studios will appear, Miss Potter giving the setting of the operas, assisted by the Duo-Art, with pictures illustrating them.

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WELL KNOWN SOLOISTS AT BUFFALO FESTIVAL

Local Items

BUFFALO, N. Y.—The Tenth National American Music Festival was given October 5-9 in Elmwood Music Hall. At the opening Monday afternoon, Bessie Bown Ricker entertained with artistic readings and Geoffrey O'Hara talked on the music of the North American Indian. The soloists participating in the concerts were Idelle Patterson, John Powell, Anna Case, Mario Sturkow-Ryder, Horatio Connell, Emma Roberts, Vera Curtis, Elizabeth Siedoff, Alice Phillips, William Phillips, Edwin Hughes and Ruth Kemper; with Ethyl McMullen, Ralph Angel and De Witt C. Garretson as accompanists for the artists. An interesting program was given by five prize winners of former Festivals. Edna Zahn, soprano, Geraldine Ayers, contralto, of Buffalo; Reginald Riley, pianist, of Akron, O.; David Kahn, pianist, of Rochester, and Mildred Wiseman, violinist, of Texas. Participants in the afternoon programs were the following local performers: Mildred Kelling, Julia Jennings, Helen Minchen, Anita Ruppel, Herman Gahwe, Isabella Stranahan, Evelyn Smith, Florence Reid, John Oddie, Emily Linner, Helen Menning, Ralph Taylor, Esther Jones, George Butts, Irene Wolf, Myrtle Webber, Harry Bond, Helen Oelheim, Helen Hogan, Elmer Dayer, Bertha Drescher, Herbert Jones, Mildred Conshafer and Hildred Morrow, with Grace Sandel, Ethyl McMullen, Seth Clark, De Witt Garretson, accompanists.

NOTES.

A recent concert in Lafayette Hotel was participated in by Elizabeth Siedoff, Myrtle Webber, Edna Zahn, Emily

Linner, Florence Ann Reid, Isabella Wheaton Stranahan, Albert Erisman and Herbert Jones; Ethyl McMullen and Grace Sandel and DeWitt G. Garretson, accompanists.

At the American Artists Club, Hildred Morrow sang his farewell to the club. Florence Ann Reid and David Kahn participated in the program, Grace Sandel at the piano.

Marjorie Harmonic Kemp, concert soprano, has severed her connection as soloist with the First Presbyterian Church to devote her time to professional engagements and teaching. Irene Pellette Stude has filled a number of engagements recently as soprano soloist.

Edna Zahn, soprano, gave a recital for the Hamburg Women's Club, September 30. L. H. M.

MAINE FESTIVAL

(Continued from page 5)

work in promoting good music in Maine. Every section of the Festival opened with the great Hallelujah Chorus, with audiences standing. Meyer Helmund's Under Blossoming Branches, with incidental solo by Ernest J. Hill of this city, was on all programs. A splendid closing number here was the Quintet, Prayer and Finale from Lohengrin with orchestra and chorus, assisted by Mlle. Gobbi, Walter Mills and James Wolfe, while Mr. and Mrs. E. J. Hill, of this city, made the others of the quintet.

One of the works given in Bangor and Portland was Mr. Chapman's Battle Hymn. Walter Mills sang the baritone solo in this with great effect.

MARTHA

Martha, sung in English, was a happy choice for the opera this year, a mid-festival offering here and in Bangor, and at Lewiston on the last night where a considerable portion of the fourth act was cut. The quartet of Metropolitan artists was delightful. Joan Ruth made a piquant, spoiled, dainty, irresistible Martha; Ralph Errolle an appealing, pathetic Lionel; Kathleen Howard an impudent and saucy Nancy; James Wolfe, a spicy Plunkett, delicious in mimicry. Felice De Gregorio, also of the Metropolitan, substituted for Pompilio Malatesta as Sir Tristan. Walter Mills also appeared as the sheriff.

Miss Ruth's singing of the Last Rose of Summer was entrancing. Errolle's lyric arias, were not allowed to go unnoticed. Every appearance was a signal for applause. James Wolfe in the Porter Song received a rousing reception and Miss Howard's aria, Huntress Fair, showed the beauties of her rounded contralto to fine advantage. The chorus was fully satisfying. Minor principals in the opera were se-

lected from the local choruses, Harry Raeburn of Portland appearing at all three Festivals as the footman.

THE ORCHESTRA

The orchestra, composed of players from the New York Philharmonic Society, included many who come to Maine every year. Festival-goers found them worthy of all praise. Among the numbers new or particularly pleasing to Maine audiences were Rimsky-Korsakoff's Flight of the Bumble Bee; Grieg's scherzo from Marche Nuptiale; La Mariposa by Eugene Diaz, and Dvorak's New World Symphony. Mr. Chapman, in the last number, subordinated self admirably, and seemed to interpret exactly what the composer intended.

THE AUGUSTA CONCERT

An orchestra concert at Augusta on Sunday afternoon drew a big audience to City Hall. Besides the orchestral program, Roger Nye, a Maine tenor, a pupil of Isadore Braggiotti, who has recently returned from Italy where he has been studying grand opera, was the soloist. Reginald Boardman, of Boston, was the accompanist.

NOTES

At Bangor the usual Festival luncheon was omitted because of the death recently of Otis Skinner, president of the Eastern Maine Festival.

All Maine united in great ovations to Mr. and Mrs. Chapman. Here in Portland they were honored with a gift from the chorus on the final night of the opera.

J. H. Stetson, vice president of the Bangor Festival, was a visitor at the other Festivals.

Among the guests at Lewiston were Carl Lamson, Kreisler's accompanist, and Mrs. Lamson, and W. C. Allen, vice president of the Portland Festival. Another guest at Portland was Frederick Bristol of the Harrison Summer Music Colony.

Frank R. Atwood of Bangor had charge of all lighting effects for the three Festivals and was highly complimented.

Mrs. De Conto, the harpist of the orchestra, who has played in other years here, was especially commended for her work.

L. N. F.

Elsa Foerster Wins Success

Since her return to Germany, after her brief period of study during the summer with her teacher, Mme. Dossert of Carnegie Hall, Elsa Foerster has scored a success in Königs-kinder in the role of the Goose-girl. The Kolnische



ELSA FOERSTER

as Shulamith in *The Queen of Sheba*.

Volkszeitung of September 2 said: "Elsa Foerster made a poetic Goose-girl, who in the last act, thanks to her truly heart moving tones and the silver clarity of her voice, knew how to win her audience."

Of her performance of Madame Butterfly, on September 17, the Rhenische Volkswacht commented: "In the title role the young and charming Elsa Foerster once again displayed her histrionic powers and her lovely voice. One could easily believe her to be the young Butterfly of fifteen years in the first act, then the youthful loving mother, with the sorrowful outbursts of her tragic love. With her infallible instinct of the stage, her full voice and her musicianly execution, Miss Foerster was at her best in this difficult role."

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National Opera Club Bon Voyage Day

The "Bon Voyage" in the foregoing caption alludes to the planned world-cruise tour of the founder and president of the National Opera Club of America, Baroness Von Klenner, for whom the regular President's Day was advanced to the first meeting of the season, that of October 8, in the Astor Gallery, New York.

A committee of the club took all details of this affair off her shoulders. Much to her surprise she found that the musical event of the meeting was the complete performance of Herbert's Sweethearts, in which her pupil and protégée, Mignon Spence, had the prima donna role. The young girl has just returned from a summer's Chautauqua Circuit tour, in which she sang this role something like a hundred times. Incidentally, the present writer heard her in July, and it would seem that she excelled previous efforts. Her singing of the interpolated Air and Variations (Proch) in the second act was an artistic thing, showing her high and clear voice, with coloratura technic well perfected, bringing her resounding applause. Catherine Richards was a capable Dame Paula, as on the Chautauqua tour, and Dan Marble made the most of the comic Mikel, all this being under the personal direction of Milton Aborn, who was brought to the curtain at the close. Ramond Dempsey, pianist and director, was most efficient.

Besides the operatic performance, Mme. Von Klenner's speech between the acts was noteworthy, the large assemblage applauding her many telling points with vigor. She mentioned her emergency call of the directors, who told her to "go and have a good time," that they would "carry on," Mrs. Clarence R. Meeks to be acting president. She named her eleven years' work for the club, said she was now surrounded by purposeful men and women workers in the club, and knew they would deliver a club with increased membership and vigor upon her return. The Victor Herbert Memorial Meeting of December 11, a noteworthy affair; her book based on spiritualistic communications, The Greater Revelation; the presence of her pupil Lee Hess Barnes, head of the big Conneaut Lake, Pa., musical enterprise; the fine representation present from the Press Club, Rainy Day Club, Browning Society, Shakespeare Society, Current Events, New York Theater Club, League of American Pen Women, Professional Women's League, all this was most complimentary and much appreciated. She named the performance of the day, Sweethearts, under Mr. Aborn's direction, and called him to the platform; he acknowledge the tribute briefly. Here two young girls, Pauline Rubsam and Eleanor Dunnell, came to the stage bearing a large offering of flowers for the departing president. Manifestly affected, her closing message ran: "I expect to see many lands, but shall carry you all in my heart. Be good, work hard, and bring me a long list of new members on my return!"

MUNICH

(Continued from page 7)

ble by the generosity of the municipal government, which voted an appropriation for its support, supplemented by private contributions. Yet, although the attendance of all the concerts was remarkably large, a small deficit was the result. Well, financial profits were not expected from the first, and I think Döbereiner is mightily pleased that the material results were not more heart-breaking. But besides the artistic success, the result was that the president of the Neue Deutsche Bach-Gesellschaft, who was present at the festival, promised in a public speech to use his entire influence to the end that one of the next conventions of this important society would be held in the city of Munich.

ALBERT NOELTE.

Mme. Morrill Entertained on Trip to Coast
 Laura E. Morrill has returned to New York from a trip to the Coast. She met many of her former pupils, and owing to urgent requests also did some teaching. This was Mme. Morrill's first vacation since 1910. While in Hollywood, Lillia Snelling Farquhar, a former pupil, gave a reception for her to which were invited many prominent musicians and people prominent socially. Miss Farquhar gave pleasure by singing several contralto selections, and Mme. Morrill's talk on her work was also greatly enjoyed. In the near future the contralto will appear in a performance of Samson and Delilah which will be given by the Opera Club. Mme. Morrill states that her stay in St. Paul also was delightful. Mrs. F. P. Paetzold, another of her pupils, gave a reception which proved a success. While in St. Paul Mme. Morrill also was entertained by a number of clubs and associations.

Bilotti Scores at Bad Ems, Germany

Anton Bilotti, New York pianist, who is abroad at present, appeared recently at the Kursaal in Bad Ems, Germany. His principal number, played with the Kurorchester, was the Beethoven C minor concerto. The local critics spoke of the precision with which he played its long and technically difficult phrases. His own composition, The Dwarf King's Dance, for piano and orchestra, ended the program and was received with much applause. The concert began with the Bach concerto for two violins, in which Mr. Bilotti accompanied the two violinists. He also played a chaconne of Handel's, a mazurka and a waltz by Chopin. The local critic spoke of his "sympathetic musicianship and ripe knowledge" in the performance of these works.

Germaine Schnitzer Guest of Honor

Germaine Schnitzer, pianist, and Sigmund Spaeth, critic and lecturer, were guests of honor at the jubilee celebration of Willis & Co., Ltd., in Montreal, Canada, giving a joint concert at Windsor Hall, and appearing also at a jubilee banquet and at the luncheon of the Montreal Kiwanis Club. Mme. Schnitzer played the Schumann Carnaval and two groups of shorter numbers selected from the Romantic composers, and Dr. Spaeth spoke on The Common Sense of Music.

Massachusetts Hears Estelle Liebling Pupil

Celia Branz, contralto, sang at the State Theater in New Bedford recently, appearing at the State Theater in Attleboro the week following.

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October 22, 1925

CHICAGO

CHICAGO.—Paul Whiteman and his versatile orchestra packed the huge Auditorium for the first concert of the season, October 11. So great is the popularity of this leader and his band of "jazz-symphonists" that one concert is not sufficient to satisfy or accommodate the vast army of admirers. A second concert followed on October 18. What with semi-classics and jazz Whiteman's programs are built to please the average American's taste. Not forgetting the American composer, each Paul Whiteman concert contains some American selections. On this occasion Leo Sowerby and John Alden Carpenter were represented. And the classics are as finely played by this band of splendid musicians and its artist-conductor as the "peppy" jazz tunes. Volleys of plaudits punctuated every pause, and encores became the order of the day.

GEORGIA KOBER AND STURKOW-RYDER

Among the women pianists who have invaded the two-piano field none are more eligible or better equipped than Georgia Kober and Sturkow-Ryder, prominent Chicago artists. Success has crowned the efforts of each as soloist and both are prominent figures in the pianistic world. Judging from their achievements at their first joint appearance here, October 11, at Kimball Hall, they should win fresh laurels in this new field of endeavor. To open the program, the Bach-Bauer prelude and fugue C minor was chosen and they played it to the Queen's taste. Here was noticeable brilliance of technic, musical feeling, rare taste, keen musicianship, and, above all, coordination of thought and aim. The Sinding variations in E flat minor, too, received an exquisite rendition and earned the pianists the hearty approval of the listeners. The balance of the well-chosen

program, which contained Sturkow-Ryder's scherzetto (dedicated to Georgia Kober) and Albeniz and Arensky selections, could not be heard. A fine concert, which, it is hoped will be repeated again.

EUSEBIO CONCIALDI

One of the largest audiences of the day heard Eusebio Concialdi's song recital at the Studebaker Theater. This popular baritone has created a large following in the brief period that he has been located here and his admirers leave no doubt as to their enjoyment of his singing. His every effort on this occasion was applauded to the echo and he was compelled to add several extra numbers to the printed program. His varied program contained operatic airs, romantic German lieder and American songs, in the rendition of which the gifted baritone showed himself a fine artist. Though possessed of a lovely, rich, deep baritone voice, which he uses with care and skill, Mr. Concialdi's particular appeal is in his splendid interpretative art. His understanding and feeling of the texts are so complete and his enunciation so clear as to bring forth each composer's message clearly to his hearers. Thus, Florence Lowenberg's charming Love Song, Marie Dreier's Love and Alchemy, and a group by Wolf, Hageman, Donaudy and Respighi were admirably set forth. Added to this there were the clever and expert accompaniments of Isaac Van Grove, making a most enjoyable program.

KATHERINE PALMER

A newcomer in our midst was introduced at the Playhouse, the same Sunday afternoon, in Katherine Palmer, soprano. In songs by Duparc, Vidal, Paladilhe, Lalo, Wolf, Brahms and Strauss she received the full appreciation of the large audience which practically filled the theater. With her clear, vibrant voice, engaging style and fine enunciation, Miss Palmer delivers interpretations that are gracefully pleasing. Her charming stage presence adds much to the success of her songs, which were discriminatively selected and arranged. Meta Schumann, at the piano, provided artistic accompaniments.

MARION ALICE McAfee

A musical tea at Florence R. Magnus' studio, October 11, enlisted the services of Marion Alice McAfee, soprano; Rudolph Magnus, tenor, and Mary June Schmotzer, mezzo-soprano. Miss McAfee, who has recently had such success in her concert performances, opened with three numbers given in Italian, French and German, and later sang a group in English to the delight of the auditors. Miss Schmotzer sang a group in English and Mr. Magnus offered foreign and American works.

DURNO PUPIL ON MUSICIANS CLUB PROGRAM

One of the most enjoyable groups making up the program of the Musicians' Club of Women at Fine Arts Recital Hall was that furnished by Olga Sandor. A gifted pianist, Miss Sandor is a very conscientious student, besides. These columns have often contained praise for this young pianist, who has received her musical training from Jeannette Durno. There is noticeable progress in Miss Sandor's playing at each new hearing and this occasion was no exception to the rule. She was heard to fine advantage in the Liszt Venezia Nocturne, Moussorgsky's Hopak, Manzanare's Oriental and Leschetizky's Tarantelle Napoles.

THE ABERNETHYS IN GARY

Elsie Alexander, pianist, and Emerson Abernethy, baritone, gave one of their interesting programs for the Woman's Club of Gary (Ind.), October 12, meeting with their customary artistic success.

JEAN FORREST MAKES DEBUT

Another soprano new to Chicagoans—this time a coloratura—made her debut at Kimball Hall, October 13, in the

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HAZEL SHARP, Dancing.

ARTHUR DUNHAM, Theory, Organ.

MILDRED REGNE MAYER, Dramatics.

VERA KAPLUN ARONSON, Piano.

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MILDRED REGNE MAYER, Dramatics.

HAZEL SHARP, Dancing.

ARTHUR DUNHAM, Theory,

sicians are notified that entrance to these contests closes October 31. Applications and questionnaires for admission to contests will be supplied by Howard Wells, Fine Arts Building, director of the contest, or Edwin Gemmer, secretary of the Society of American Musicians, 903 Kimball Building.

CHICAGO MUSICAL COLLEGE HONORS PRESIDENT
WITHERSPOON

To welcome its new president, Herbert Witherspoon, the Chicago Musical College held a reception in its sumptuous rooms on October 14. A large gathering eagerly applauded Mr. Witherspoon's highly interesting talk, in which he expressed great enthusiasm for Chicago and his new work and divulged some of the plans and ideals which he expects to work out in his new capacity as executive head of one of the greatest music schools in America. General Manager Kinsey beamed with pride as he introduced the new president, the appointment of whom once again emphasizes the sagacity of this illustrious business man, Carl D. Kinsey. Mr. Witherspoon's salient remarks will appear in another issue as time and space are limited now.

CHICAGO SYMPHONY OPENS SEASON

With a program made up as follows, the Chicago Symphony Orchestra commenced its thirty-fifth season at Orchestra Hall, October 16 and 17: The Mozart Magic Flute overture, Beethoven Eroica Symphony, Dohnanyi suite for orchestra, op. 19, and the prelude to Die Meistersinger.

Interest in the beginning of the season was heightened by the bestowing of the French Legion decoration upon Conductor Stock, making him the third Chevalier of the Legion in Chicago—Herman Devries, eminent critic, voice teacher and coach, and John Alden Carpenter, prominent composer, making up the balance of the trio. Other orchestral news lies in the item of ten new members, which, with the replacements of six pensioned members and one resigned, increases the orchestra by three men. Badges were worn by the members who have played in the orchestra for twenty-five years and over, of which there are quite a few.

RICHARD CERWONKY RETURNS FROM ABROAD

Richard Czerwonky, violinist, conductor and teacher, has just returned from a delightful trip abroad, ready for his season's work and has taken up his classes at Bush Conservatory and resumed rehearsals with the Bush Conservatory Symphony Orchestra. Mr. Czerwonky also has been engaged for a three weeks' concert tour west of Denver.

JEANNETTE COX.

Results of N. M. L. Auditions

The outcome of the auditions for the Elkin W. Naumburg Foundation has just been announced by the National Music League. The chairman of the final audition committee was Alexander Lambert, and associated with him were Harold Bauer, Efrem Zimbalist and Leopold Godowsky.

The three violinists who were adjudged winners are Bernard Ocko, Adelina Mesina and Catherine Wade Smith. Mr. Ocko is a pupil of Franz Kneisel, a prize winner at the Institute of Musical Art and winner of the Stadium auditions of last June, appearing with the New York Philharmonic Orchestra at the Lewisohn Stadium in August. He is a graduate of Columbia University and is now studying for his M. A. degree there. Miss Mesina is a talented pupil of Sam Franko. Born in Naples sixteen years ago, she was brought to this country as a baby, and has since lived in Philadelphia and Atlantic City. She belongs to a musical family; Dusolina Giannini, well known soprano, is a cousin. Catherine Wade Smith came from Chicago to play at the Naumburg auditions. She is a pupil of Leon Sametini, of Chicago, and last summer won the national contest of the National Federation of Music Clubs at the convention in Portland, Ore.

San Carlo Opera Brings Suit

The San Carlo Opera Company has brought suit for \$20,000 in the Superior Court of Suffolk County, Mass., against the Cosmopolitan Grand Opera Company of Boston and Charles D. Malaguti to recover from the former for alleged breach of contract for production of grand opera in Boston and against Mr. Malaguti as alleged guarantor.

The Boston Herald says: Plaintiff says the defendant company contracted for three weeks in the fall of 1923 and agreed to pay plaintiff \$10,000 for 25 per cent. interest in the profit or loss on three weeks' opera season in the fall of 1923 here; that the plaintiff was to retain \$60,000 of the gross receipts for expenses and if receipts were below that amount the defendant company was to pay it half the difference between gross receipts and \$60,000. Plaintiff says the gross receipts of the season were \$50,228.67, that the defendant company paid only \$1,500 of the \$10,000 and did not pay the half of the difference between \$50,228.67 and \$60,000, or \$4,885.66, and so owes plaintiff \$13,385.66. Another count of the declaration is brought to obtain payment of this sum from Malaguti as guarantor."

Juilliard Tablet Unveiled

On the afternoon of October 15, at the home of the Juilliard Musical Foundation, 49 East 52nd Street, a portrait tablet in memory of Augustus D. Juilliard was unveiled before a large number of prominent musicians invited to be present for the occasion. There were addresses by Eugene A. Noble, Secretary of the Foundation; Olin Downes, of the New York Times, and Frederic A. Juilliard, president of the board of trustees.

Belle Fisch Silverman to Teach in New York

Belle Fisch Silverman, Newark, N. J., vocal teacher, will teach every Wednesday in New York in the Metropolitan Opera House building.

Miriam Doctor, artist-pupil of Mrs. Silverman's, sang successfully at the Y. M. H. A. in Newark recently, while another Silverman artist, Nicholas De Vone, baritone, has been engaged for musical comedy by the Shuberts.

Olga Steeb Honored

Olga Steeb, the pianist, has been honored recently by having three well known composers dedicate compositions to her. They are Homer Grunn, Roy Lamond Smith, and Fannie Dillon. Miss Steeb, who begins her eastern tour the middle of November, will use these compositions on all her programs. She has planned to feature her historical recitals in California upon her return.

JOHANN STRAUSS, THE WALTZ KING

(Continued from page 28)

not deep enough to be a real opera. Even a brilliant all-star cast could not save the piece from ruin, and it disappeared soon after its much-anticipated première (January 1, 1892) for good and all. Gustav Mahler, firmly convinced of the merits of Ritter Pazman, intended to revive it later at the Vienna Opera, but the plan failed.

One of Strauss' biographers very rightly draws a parallel between Johann Strauss and Verdi, in their last years of life. But whereas Falstaff marks at once Verdi's most "clarified" and most ambitious work, the crowning achievement of his life, Strauss' Ritter Pazman was only just the beginning of what he hoped to be a new creative period of his career. Its failure broke him, and he willingly surrendered once more to the lure of the well-tried operetta—only to find that even here his creative abilities could no longer vouchsafe success. Fürstin Ninetta, his next work, was brilliantly produced, in the presence of Emperor Francis Joseph, on January 16, 1893, and reached seventy-five consecutive performances, due chiefly to the excellent cast. Its success thus remained purely local and was hardly exceeded by that of Jabuka (October 12, 1894), which derived a semblance of success from its coincidence with Strauss' fiftieth jubilee as a professional musician. All Vienna united to pay solemn homage to its favorite composer on this occasion—but the fact remained that Jabuka was treated with little more than mild respect, while Waldmeister (1895) was soon forgotten, and Strauss' last operetta, Die Göttin der Vernunft (1897) was a dismal failure. Its revival with a new book named Reiche Mädchen (1909) was equally unsuccessful.

LIFE-WORK UNFINISHED

Disappointed in his operatic ideals, forsaken by his old-time operetta successes, Strauss' untiring mind was on the alert for new ideas. A new plan occupied him—a ballet, Cinderella, which was to introduce something of an innovation in that even then obsolete form. Perhaps—who knows? Strauss' burning ambition would yet have been appeased, had he been permitted to complete this ballet. As it is, it was finished by Josef Bayer, and produced at the Berlin Opera in 1901, and, through Felix Weingartner, at the Vienna Opera seven years later—without, however, evoking more than passing attention. Only the first act of the ballet was completed at the time of Strauss' death. His last appearance in public was, indirectly, the cause of his last illness—bronchitis contracted while directing the overture of Die Fledermaus at a matinee of the Court Opera. That was on May 22, 1899. On June 3, the Waltz King passed away, and was buried amid great pomp. Black flags fluttered from many roofs as his dead body passed through the streets of the city. His remains are now interred in a beautiful grave donated by the community of Vienna, in the central cemetery.

Beloved by his countrymen and by the world at large, petted by beautiful women throughout his life, and lovingly guarded by his third wife Adele, to whom he was deeply devoted and who is even now living in Vienna, a venerable figure—it must yet be doubted whether Strauss was ever a happy and contented man. His artistic aims were higher than circumstances permitted him to soar. His craving for great achievements was never fully appeased. He lives in the memory as the composer of two immensely successful operettas—Die Fledermaus and Der Zigeunerbaron—and of many operatic failures; but above all as the composer of hundreds of beautiful waltzes which bring joy to the hearts of millions of people, and will perhaps continue to do so for centuries to come. Although he was "only" a composer of waltzes, he is, in his field, a great classic; during his lifetime he was honored by the friendship of virtually all the great musicians and artists of his time. And no less a master than Brahms it was who, when autographing Madame Strauss' fan, penned the opening bars of the Blue Danube Waltz, adding the significant words: "Alas—not by Johannes Brahms!"

Jeannette Durno's Pupil at Recital Hall

Olga Sandor, pianist, who was one of the three finalists in last season's Society of American Musicians' orchestra contest, was chosen by the board of directors of the Musicians' Club of Women to appear on the first program of the year at Recital Hall, Fine Arts Building, Chicago, on October 12. This is the only "open" meeting of the year. Miss Sandor is in the fourth year of her study with Jeannette Durno.

Rappold Opens Season at Syracuse

Marie Rappold, who has just returned from European triumphs on the concert stage, has been engaged by the organized Syracuse Symphony Orchestra, under Vladimir Shavitch, to be the soloist at the season's opening concert on October 24. Immediately following this concert, Mme. Rappold will leave for the West to sing three recitals for which she was engaged at Portland last May, after the perform-

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ance of Frank Patterson's prize opera, The Echo, in which she created the leading role.

STUDIO REOPENINGS

Kate Dell Marden

Kate Dell Marden, Normal teacher of the Kate Dell Marden Dunning School, Portland, Ore., has opened her studios for the fall and winter classes. An unusually heavy registration is reported from each department of her interesting school. Lillian Stickle has been appointed first assistant teacher, taking charge of children's harmony, orchestra, and choral classes.

Mrs. Marden graduated and placed the following teachers in August:

Pauline Faith, Adelaide Anderson School, Pocatello, Idaho; Mrs. T. S. Roberts, Roberts School of Music, Salem; Mrs. H. W. Bartholomew, Lulu Forrester, Gladys Adele Aiken and Maud Hollister, Portland; Edith Sliffe, B. M., University of Oregon; Genevieve Tyro, Hoquiam, Washington; Geraldine Smith, Dufur, Ore., and Cora Phelps, Pendleton.

Mrs. Harden will conduct a series of lectures this winter, illustrating the different phases of her work with the children.

Vlado Kolitsch

Vlado Kolitsch, Croatian violinist, who spent the entire summer at White Plains, has returned to New York and opened his new studio at 164 West 86th street. In addition to teaching, Mr. Kolitsch intends to give several recitals in the metropolis as well as on tour.

Von Klenner Studios

Susan Hawley Davis, contralto, will occupy the Von Klenner studios during the winter season, and receive pupils. Mme. Davis is vice-president of the National Opera Club, and has recently been appointed chairman of grand opera for the General Federation of Musical Clubs.



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GOTHAM GOSSIP

SAMMOND'S ASBURY PARK CHURCH MUSIC

Musical services at the First M. E. Church of Asbury Park, N. J., under Mrs. Bruce S. Keator, organist (who has been studying under Dupré in France), have been continued all summer under Herbert S. Sammond. As conductor of three choral clubs, he knows the key to choral success, presenting The Holy City, Stabat Mater, and parts of The Creation and Elijah to a crowded church; prominent soloists assisted. The Brooklyn Morning Choral (which he conducts) has been invited by Dr. Damrosch to participate in two Wagnerian concerts with the New York Symphony Orchestra.

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orchestral training, and each department is under eminent Russian and other artists. Concerts by members of the faculty, and pupils' musicales, of a social character, will be given during the year, parents and friends being invited. These affairs invariably show first-class results. Some of these students won first honors in the Music Week contests, receiving silver and bronze medals. Beginners, intermediate and advanced pupils here receive the special instruction needed, and several free scholarships are awarded deserving students of limited means.

KRIENS REOPENS CARNEGIE HALL STUDIO.

Christiaan Kriens, the composer, conductor and violinist, has reopened his studio in Carnegie Hall. He spent his summer vacation at Chestertown, N. Y., preparing for a very busy season, and composed new songs, violin pieces and works for orchestra. A number of new pupils have enrolled in the Kriens master class, several being already well known as violinists. Among his pupils, who gave their own recitals in Carnegie Hall, or appeared as soloists with orchestral accompaniment in Carnegie Hall, were: Caroline Powers (touring with Sousa), Katherine Stang, Samuel Locker, Kurt Dieterle, Violet Kish, Marjorie de Vore, Sara Fischer, May Waterman, Calvin Kuhl, Marjorie Cramton, Hans Asmussen, Hazel Jantzen, Salvatore Mancietto, Josef Toft, Anna Daly, Lydia Sacker, Alfio Rizzotti, and Fred Lackner. Many others have prominent teaching positions, Nina Paulsen, graduating last year from the Kriens studios, now being head of the violin department in Regina College, Saskatchewan, Canada.

The Kriens Symphony Club started rehearsals (15th season) October 1, in the Great Hall of City College. Every year members playing various instruments have graduated from this club to professional orchestras. Each

year at least two manuscript compositions have been performed, and noted conductors, such as Victor Herbert, Reginald de Koven, Hugo Riesenfeld and Josef Stransky have officiated at rehearsals. Manuscript and other compositions by Americans included works of Herbert, de Koven, Riesenfeld, Gustav Saenger, Gaston Borch, S. S. Lontos, Mabel Wood Hill, Leslie Loth and others. At least six singers and instrumental soloists have made debuts with the orchestra, which now numbers over 125 players of both sexes.

The Plainfield Symphony Orchestra, of which Mr. Kriens is conductor, opened its fifth season, September 21. This orchestra is a truly civic one in the best sense of the word. It is complete in all sections—strings, brass, woodwind and percussion—and numbers over eighty players, gives three subscription concerts a season, and is in every way of great benefit and pleasure to the players and to Plainfield's musical education.

Mr. Kriens also conducts the Morristown Orchestral Society (third season). This organization has grown under Mr. Kriens' leadership to ninety players and gives three subscription concerts, also concerts in nearby towns.

Thus Mr. Kriens holds an important and influential position, through his manifold activities, in the field of musical education.

DAMMBMANN PUPIL IN RECITALS

Allda Otto Prigge has returned from the west, where her artistic singing was heard by many music lovers. She has excellent engagements to fulfill the coming season. A recital was given September 8 by Mrs. Prigge, when the interesting program was enjoyed by many friends. Her program contained selections from Handel, Kreisler, Korshakoff, MacDowell, Schubert, Speaks, Spross, Gretchaninoff, Del Riego, Ross, Strickland, Ware, Burleigh, Nevin, Tschaikowski, Vannah, Novello and Hawley. Lucille Blabe accompanied her and also played several piano selections with artistic expression. Allda Otto Prigge is a professional pupil of Emma A. Dambmann, and resumed her lessons September 28.

HENRIETTA SPEKE SEELEY IN FLORIDA

Henrietta Speke Seeley, exponent of the Cappiani method, spent part of her vacation on a motor trip to Ottawa, and ended with a stay in Florida, visiting Palm Beach, Miami, and Hollywood.

N. A. O. O. EXECUTIVES MEET

The N. A. O. O. R. L. McAll, chairman, met for the last time at the Chickering Hall headquarters, September 21; the new headquarters are at Steinway Hall.

CITY COLLEGE ORGAN RECITALS

Prof. Baldwin has resumed his Wednesday and Sunday afternoon organ recitals at City College, four o'clock, when during the current month all manner of compositions will be heard, among them being works by these American composers: Arthur Foote, Felix Borowski, Joseph W. Clokey, Gordon Balch Nevin, Walter F. Starbuck, William Lester and MacDowell.

GRACE LAROM STELLNER PUPIL ENGAGED

Samuel Gray, baritone, a pupil of Grace Larom Stellner, recently signed a contract as soloist of the Baptist Church of the Redeemer, Flatbush, Brooklyn.

BOARD OF EDUCATION LECTURES, RECITALS, ETC.

The free public lectures, recitals and concerts under the auspices of the Board of Education of Greater New York resumed October 4. Every week, at every center, one or more musical affairs are included, Director Ernest L. Cran dall thus recognizing the importance of music. Marguerite Potter will give a series of operalogues, with arias from the Victrola, beginning with Ernani, following with Rigoletto and Martha; all these affairs will take place at Pilgrim Hall, Broadway and 56th Street.

GRAND OPERA SOCIETY GUESTS OF BOSTON COMPANY

The Grand Opera Society of New York, Zilpha Barnes Wood, president, were guests of the Boston Civic Opera Company during their Manhattan Opera House season.

N. A. O. RECEPTION TO ORGANIST HOLLINS

October 5 saw a large gathering of both men and women organists in St. Thomas' Guild House, in response to invitations issued by Chairman McAll, through the courtesy of T. Tertius Noble, past president of the N. A. O. Mr. Noble at the outset made special mention of the coming visit of the Dayton Westminster Choir and its opening concert on November 12, asking all organists and choir masters to urge their singers to attend. To resounding hand-clapping Mr. Hollins entered the room and was introduced by Mr. Noble. Dr. Russell also introduced Mr. Laberge, associate manager of the Hollins tour, which will embrace cities from the Atlantic to the Pacific Coast, with three or four recitals in New York City; eight weeks were planned but twelve are already assured. Mr. Hollins replied with hearty appreciation of his welcome and sincere thanks for everything; various little pleasantries showed that Mr. Hollins has the blind man's sense of humor. The company adjourned to the church auditorium, where the organist gave an informal recital of his own compositions, including the bright scherzo, the songful andante in D, the graceful Spring Song, and a final improvisation on the principal theme of a new anthem by Noble, Rise Up, Men of God. In all this one admired his facility, accuracy and easy command of the manifold complexities of the instrument.

PIRANI STEINWAY HALL STUDIO OPENING

An opening address by James Francis Cooke, editor of The Etude, followed by piano and vocal solos, as well as

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BEULAH B. CROWELL, 201 Wellington Bldg.; 1508 Hadamont Ave., St. Louis, Mo.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Toledo, Ohio, Sept.; Bellefontaine, Oct.
BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.
IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normal Classes.
GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex.
CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Dallas, Texas, Oct. and Dec.; Five weeks' classes, three months' classes.

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MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.
MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Tex.
VIRGINIA RYAN, 940 Park Avenue, New York City.
ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925.
MRS. S. L. VAN NORT, 224 Tuam Ave., Houston, Texas.
MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

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a chamber music number, these were the features of the opening musicale given at Eugenio Pirani's New York studio in Steinway Hall, October 5. Messrs. Albu Vaska, and composer Pirani opened with his melodious trio for piano, violin and cello, followed by Ulisse Senerchia, a talented young man who has studied with Maestro Pirani seven years; he played his teacher's Fairy Revelry, Song Without Words, and Scherzo. Berta Reviere sang the Bird Song from Pagliacci with brilliant high tone. Dorotea Nicolai, a gifted young girl, played her teacher's Woodland Ballade with spontaneous brilliancy and feeling; under her hands it sounded like a continuous love song, amid birds' singing. Fidelity, Barcarola and Valse of the Flowers (Pirani) were sung with real expression and brightness by Ida Nicosia, and the program closed with Scene Veneziane, for two pianos, played by Ulisse Senerchia and the composer most effectively. A telegram of good wishes from Marcelle Sembrich read: "Regret that I am out of town at inauguration of your new studio. Best wishes and cordial greetings." The lively interest in everything done, and the appropriate, sometimes witty remarks by Mr. Pirani, and the refreshments, were enjoyed by the guests.

CLAUDE WARFORD RETURNS

Claude Warford has returned from Europe and has resumed teaching at his studios at 4 West 40th street. During his stay in Paris Mr. Warford completed arrangements for opening studios for an annual summer session in the French capital, thus transferring his summer activities to France. He has engaged a corps of associate teachers and will present pupils in recital as well as in various numbers from his Operatic Revue during the Paris season.

MARION TALLEY TAUGHT BY AVITABILE

After twelve months' study under Salvatore Avitabile, Marion Talley made her first New York appearance, sang for Gatti-Casazza, who asked him to prepare her in two roles, viz., Marguerite (Faust) and Juliet (Romeo and Juliet). She sang for the New York Verdi Society, all the while studying with Maestro Avitabile, and the recent announcement of her definite debut in February at the Metropolitan Opera House is a natural outcome.

LOUISE STALLINGS SUMMER AND DATES

The New England states, with Quebec, New Brunswick, Prince Edward Island and Nova Scotia, were covered in Louise Stallings' summer Chautauqua engagement. Audiences in the French-Canadian provinces were delighted to hear their own songs sung in perfect French, and especially responsive were the children. She has resumed singing at the New Church, New York, and among coming engagements is a recital at Connecticut State Agricultural College, October 28.

NORFLEET TRIO ENGAGEMENTS ARE MANY

The success of the Norfleet Trio Chamber Music Camp of 1925 at Sulphur Springs, Ark., was pronounced, with

excellent attendance, so that it will be continued next summer. The Norfleet Trio for the sixth consecutive time opened the concert season at De Witt Clinton High School, New York, October 11. The trio also played October 16, at Hillside school, Norwalk, Conn., (fourth time). The month of November will be spent in concerts in Georgia and South Carolina.

BARBARA WEIL SINGS IN BROOKLYN

Her high tones particularly sweet and well controlled, her enunciation clear and appearance sympathetic, Barbara Weil, soprano, reflected credit on her early training by Herbert Stavely Sammon, in her singing for the Greene Avenue Baptist Church of Brooklyn dinner, October 7, which included Rain (Curran), Pierrot (Rybner), also A Birthday (Woodman).

Schmitz at MacPhail School

E. Robert Schmitz, French pianist and pedagog, will teach at the MacPhail School of Music, Minneapolis (Minn.) for two weeks commencing November 2.

Mr. Schmitz' mastery of piano technic and his ability to impart the scientific principles of it have won for him throughout this country and Europe almost as great a reputation for teaching as he enjoys as a concert pianist. Mr. Schmitz will be heard in three lecture recitals and as assisting artist with the Verbrugghen String Quartet during his sojourn in Minneapolis.

Frantz Prosckowsky, voice teacher, has been re-engaged for the next regular summer session, commencing June 21. During the past summer he was unable to accommodate all the singers who sought his instruction.

The MacPhail School has received many compliments from musicians and music lovers for taking the initiative in

bringing guest teachers of national reputation to Minneapolis. The improved agricultural conditions in the territory surrounding Minneapolis is reflected in a record enrollment for instruction both in music and dramatic art. The new building recently erected by the school is one of the finest in America devoted to conservatory needs. A large three-manual theater organ has been added to the extensive equipment.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

Vieutemps, Vier-ton(g). Buonamici, Bu-on-na-me-che. Breuer, Bro-er. Patti, Pa-ti-tee-ay-ra. Hernandez, Ar-nah-dath. Butts, Roots. Braccioli, Bree-chah-lee.

DUETS ASKED FOR

"I have been trying to select a duet for mezzo soprano and baritone (tenor and bass). Could you recommend one or several selections?"

There are so many duets it is difficult to select for a mezzo soprano and baritone without knowing more of the conditions as to what you require. A few popular numbers that are arranged for the voices you have mentioned are: a Barcarolle by Chamade; Down in the Forest, Landon Ronald; How Sweet the Moonlight Sleeps, Liza Lehmann; Love But a Day, Mrs. Beach; and of course there are less well known ones in abundance. Sometimes it is possible to obtain "music on approval" from music publishers. Of course all the operatic duets you are probably well acquainted with.

NAME OF SONG

Recently there was an inquiry in the Information Bureau about a song relating to a Caravan. A reader of the MUSICAL COURIER has kindly written in to suggest that it may be the song "Cargoes." The poem is by John Masefield, but the name of the composer of the music was not given. The poem from which the words are taken ends, "and cheap, tin trays," closing a description of the cargoes carried in the caravan.

A MUSIC CLUB

"I am a young man studying the piano seriously and am desirous of joining a musical organization where the members hold concerts now and then and where can make the acquaintance of young, intelligent musicians, where the members indulge in talk about musical matters, and there are social evenings. I would greatly appreciate any enlightenment on these subjects. With many thanks."

There are two music clubs worth noting, one the Three Arts Club, 340 West 85th Street, the other the Studio Club, 35 East 62d Street. You would find young people at these clubs who are interested in music and find the conditions such as you desire. There is also an orchestra where it is understood young musicians are welcomed if they are sufficiently advanced to do good work. It is conducted by Christian Kriens, Carnegie Hall.



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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

SUNDAY NOON CONCERT

For the third of Hugo Riesenfeld's Sunday Noon concerts the particular feature was the dedication of the concert to the Centenary of Johann Strauss, Mr. Riesenfeld conducting. Immediately following Mr. Riesenfeld's special concert, the regular Rivoli performance took place.

THE RIVOLI

Last week, the Rivoli presented one of the most interesting and amusing programs witnessed at this house in a long time. Best of all was Riesenfeld's Classical Jazz, on this occasion called "In the Subway." The orchestra pit represented the subway, and as the guard called the streets, a scene was shown on the stage above representative of the locality. These were the numbers: Arrival in New York, Mott Street (Burnoff and Josephine, dancers, and August Werner, baritone), Mulberry Street (Cockaday, Jockin, Willey, Donaghy, Janet Hall, Hilda Frances Barr and Marley), Harlem (The Plantation Revue, etc.). The effects were by M. H. Manne.

Harold Ramshotton featured Meyer's Brown Eyes, on

the Wurlitzer. The picture was Bebe Daniels in Lovers in Quarantine, very good indeed.

THE RIALTO

At the Rialto, Ben Bernie and his gang called their offering "Rubeville," and dressed as country rubes they played, sang and danced to the delight of all. J. Arthur Geis, called the "tallest organist in the world," played his own Lamentations of the Long and Lean. "As You Like It," a duocolorized Ives-Leventhal picture, was carried over from The Rivoli and again evoked great laughter. The feature picture was The Everlasting Whisper, starring Tom Mix.

THE MARK STRAND

Excerpts from Charpentier's Louise opened the program at the Mark Strand last week, concluding with Kitty McLaughlin's singing of the *Deputis le Jour* aria in costume and with fine effect. Mme Klemova was dainty and displayed clean-cut technic in her dancing of Chopin's Minute Waltz, to the accompaniment of the Duo Art. Virginia Johnson looked charming and sang well, with excellent enunciation, the *De Moya Chanson du Coeur Brise*. Effective scenery, appropriate costumes (for himself and two dancing girls), as well as excellent lighting, helped to make Judson House's singing of Rimsky-Korsakoff's *Chanson Indoue* much enjoyed. Mr. House is a well known concert singer, and his appearances at the Mark Strand always are looked forward to by many patrons of this theater. The *Topical Review* was followed by the first New York appearance of Tevis Huhn, banjo virtuoso, who won enthusiastic applause for his command of his instrument.

The feature picture was *The Dark Angel*, a well acted photoplay with particularly beautiful outdoor scenes. Ronald Colman and Vilma Bantky have the leading roles. Another cinema attraction was *Air Cooled*, an Aesop Fable. The program was concluded with an organ solo, Rachmaninoff's prelude in C minor, played artistically by one of the Mark Strand organists.

THE CAPITOL

Major Bowes surrounded his feature with a program which prepared one for the film attraction. Pictures of the U. S. Navy were shown and Joseph Green, xylophone virtuoso, contributed two numbers assisted by the Capitol Ballet corps dressed as midshipmen. Doris Niles, assisted by the ballet corps, did a beautiful Dance of India. Mme. Gambarelli was seen in a Doll dance, to music of Poldini. The Swiss yodelers, Fritz Zimmerman and Marcelle Grandville, assisted by some beautiful Swiss Alpine scenery, at least gave a touch of novelty to the program, and the orchestra, under the leadership of David Mendoza, was heard in familiar selections from Pagliacci to the evident delight of a capacity audience. Dr. Mauro-Cottone, chief organist, was heard in selections after the comedy.

George De Hart to Debut as Conductor

George De Hart has gotten together sixty of Reading's leading musicians and organized them into a band, which will give its first concert at the Strand Theater, Reading, Pa., on the afternoon of October 25. On this occasion Mr. De Hart also will make his debut as a conductor. Each of the members of his band is a soloist and an excellent musician. Mr. De Hart has arranged an interesting pro-

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WHERE THEY ARE TO BE

As Announced

ALSEN, ELSA—Philadelphia, Pa., Dec. 31.
BASILIO, MARIO—Boston, Mass., Feb. 14.
BAUER, HAROLD—Grand Rapids, Mich., Oct. 22.
BILOTTI, ANTON—Salle Gaveau, Nov. 19.
CASELLA, ALFREDO—Tuxedo, N. Y., Oct. 25.
CROOKS, RICHARD—Grand Rapids, Mich., Dec. 8.
DAI MONTE, TOTI—Waterbury, Conn., Nov. 16.
DE GOGORZA, EMILIO—Grand Rapids, Mich., Feb. 5.
DERESZKE SINGERS—Waterbury, Conn., Nov. 29; Grand Rapids, Mich., Jan. 26.
DETROIT SYMPHONY ORCHESTRA—Grand Rapids, Mich., Nov. 19.
DALE, ESTHER—Grand Rapids, Mich., Nov. 20.
DILLING, MILDRED—Grand Rapids, Mich., Jan. 26.
ELMAN, MISCHA—Grand Rapids, Mich., Jan. 21.
GARBILOWITZ, OSSIP—Grand Rapids, Mich., Oct. 22.
GORBI, CATARINA—Boston, Mass., Dec. 13.
GOULD, HERBERT—Chicago, Ill., Nov. 6-7; Topeka, Kan., Nov. 9-10; Omaha, Neb., Dec. 3; Dixon, Ill., Dec. 11; Anderson, Ind., Jan. 4; Fortoria, O., Jan. 12; St. Joseph, Mo., Jan. 28; Topeka, Kan., Feb. 8; Minneapolis, Minn., Apr. 8.
HANSON, CHARLES—Grand Rapids, Mich., Dec. 8.
HILBERG, JOSEPH—Wilmette, Ill., Oct. 22; Chicago, Ill., Oct. 25.
HUNTER, LOUISE—Boston, Mass., Mar. 14.
LIEBLING, GEORGE—Northfield, Minn., Oct. 23; St. Paul, Minn., Oct. 25; Moorhead, Minn., Oct. 28; Minot, N. D., Oct. 30; Valley City, N. D., Nov. 2; Pierre, S. D., Nov. 4; Sioux City, Ia., Nov. 6; St. Louis, Mo., Nov. 11; Lima, O., Nov. 19; Waverly, Ia., Dec. 2; Hammond, Ind., Dec. 4; Jacksonville, Ill., Dec. 7; Springfield, Ill., Dec. 9; Monmouth, Ill., Dec. 11; Berrien Springs, Mich., Dec. 14.
MAIER, GUY—Rutgers College, New Brunswick, N. J., Nov. 5.
MARTIN, BEATRICE—Mt. Vernon, N. Y., Nov. 16.
MCFEE, MARION ALICE—Chicago, Ill., Nov. 13.
MCCORMACK, JOHN—Grand Rapids, Mich., Nov. 5.
METROPOLITAN QUARTET—Minneapolis, Minn., Oct. 23.
NEW YORK STRING QUARTET—Grand Rapids, Mich., Jan. 8.
NORFLEET TRIO—South Orange, N. J., Oct. 26.
PADEREWSKI, IGNACE—Princeton, N. J., Nov. 10; Waterbury, Conn., Dec. 1.
PASSMORE, MELVENA—Boston, Mass., Jan. 17.
PATTISON, LUCILLE—Rutgers College, New Brunswick, N. J., Nov. 5; Boston, Mass., Nov. 8.
PATTISON, FRED—Hartford, Conn., Oct. 26 and Dec. 13; Detroit, Mich., Dec. 27; Pittsburgh, Pa., Dec. 29.
PATTISON, ASHLEY—Rutgers College, New Brunswick, N. J., Nov. 13.
PONSETTE, ROSA—Waterbury, Conn., Feb. 4.
ROSENDAL, GEORGE—Pittsburgh, Pa., Nov. 29.
ROGERS, RUTH—Grand Rapids, Mich., Mar. 5.
SCHMITZ, E. ROBERT—Minneapolis, Minn., Nov. 11.
SIMPSON, ALMA—Norwalk, Conn., Tabernacle, Oct. 30.
TOVEY, DONALD FRANCIS—Boston, Mass., Nov. 7.

Frances Sebel Opens Season

Frances Sebel, lyric soprano, opened her season in a joint recital with the Metropolitan tenor, Gigli, at Scranton, Pa., October 14. On October 20, she gave a joint recital with Nyiregyhazi Hungarian pianist, in Chatham, N. J., opening the concert course there. One of the interesting features of her appearance on that date was a group of Magyar Gypsy Songs, which Miss Sebel sang in Hungarian, wearing a beautiful Magyar costume.

Miss Sebel's appearances are booked exclusively by the management of R. E. Johnston.

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I SEE THAT—

A portrait tablet in memory of Augustus D. Juilliard was unveiled at the home of the Juilliard Musical Foundation on October 15.

Victor Wittgenstein will play for the first time anywhere the four Jazzerries by Louis Gruenberg on October 27 at Fredonia, N. Y.

Arnold Schönberg has accepted a professorship at the Berlin High School of Music.

Betsy Ayres has made her reappearance at the Capitol Theater, New York, after a vacation in Maine.

Rose Tomars will give Opera Soirées at the Princess Theater, utilizing her pupils for the roles.

Carl J. Simonis announces a Student Composers' Contest, open to high, college and normal school students.

Elizabeth G. Black has founded the Greater New York Music and Dramatic Club.

Henry Hall Duncklee has finished twenty-five years as organist and musical director at the West End Collegiate Church.

The People's Chamber Music Organization will give six evening artist recitals and six chamber music concerts. Mischa Levitzki is giving thirteen concerts in Java within eighteen days.

Charles Wakefield Cadman's new opera, *The Witch of Salem*, is to be published by the Ditson Company.

Edward Johnson has returned from a successful world tour. Free scholarships at the Guilmant Organ School have been awarded to Kenneth Yost, Mary Richardson, Helen Torbert and Ada Keigwin.

Bela Bartok, Hungarian composer-pianist, will not visit America this season owing to ill health.

J. & W. Chester has in preparation a new edition of the original vocal score of Moussorgsky's *Boris Godounoff*. Armand Balendron will make his New York debut as a conductor at the Manhattan Opera House on October 24.

Margaret Sheridan will not sing with the Chicago Opera this season, as she has not been released from her contract at La Scala.

A memorial tablet was dedicated recently in Spillville, Iowa, to Dvorak. October 25 marks the centennial of the birth of Johann Strauss, the Waltz King. The Beggar's Opera was given in concert form at the Princess Theater under the direction of Herman Neuman.

Dusolini Giannini was given thirty-six curtain calls at her Berlin debut in opera.

Maine's triple festival, under the direction of William R. Chapman, was a brilliant event.

Phyllis Archibald, contralto, made a successful debut with the San Carlo Opera last week.

Adolph Muhlmann's suit against Carl D. Kinsey has been settled out of court.

The San Carlo Opera has brought suit against the Cosmopolitan Grand Opera Company of Boston and Charles D. Malaguti for alleged breach of contract.

NEW YORK CONCERT ANNOUNCEMENTS

OCTOBER 22—Florence Easton, song recital, evening, Carnegie Hall; Alita Alces, song recital, evening, Town Hall.

OCTOBER 23—Joseph Lhevinne, piano recital, evening, Carnegie Hall; Joan Ruth, song recital, afternoon, Aeolian Hall; Francis Moore, piano recital, evening, Aeolian Hall.

OCTOBER 24—Guy Maier Concert for Young People, morning, Aeolian Hall.

OCTOBER 25—John McCormack, song recital, evening, Carnegie Hall; Margaret Matzenauer, song recital, afternoon, Carnegie Hall; Galli-Curci, song recital, evening, Metropolitan Opera House; Alma Simpson, soloist for Clef Club, Hotel Astor.

OCTOBER 26—Society of Friends of Music, evening, Town Hall; Harold Bauer, piano recital, evening, Aeolian Hall.

OCTOBER 27—Bachmann Association, evening, Aeolian Hall; Belousoff, cello recital, evening, Aeolian Hall; Harrison Potter, piano recital, afternoon, Aeolian Hall.

OCTOBER 28—Zlatko Balokovic, violin recital, evening, Carnegie Hall; Charlotte Lund, operatic recital, evening, Columbia University.

OCTOBER 29—Philharmonic Orchestra, evening, Carnegie Hall; Chamber Music Society of San Francisco, afternoon, Aeolian Hall.

OCTOBER 30—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Barbara Lull, violin recital, evening, Town Hall.

OCTOBER 31—Symphony Concert for Children, morning, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Rudolph Laubenthal, song recital, afternoon, Aeolian Hall; Louis Gravere, song recital, afternoon, Town Hall; Jascha Fishberg, violin recital, evening, Town Hall.

NOVEMBER 1—Elisabeth Rethberg, song recital, afternoon, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium.

NOVEMBER 2—Donald Tovey, piano recital, afternoon, Aeolian Hall; Fisk Jubilee Singers, evening, Town Hall.

NOVEMBER 3—Philadelphia Orchestra, evening, Carnegie Hall.

Arden Scores in Atlantic City

When Cecil Arden, of the Metropolitan Opera, sang in Atlantic City on October 6 and 7 she appeared before one of the most representative bodies of men in America. Her audience was entirely composed of members of the American Electric Railroad Association and their wives. Her group of old songs was the outstanding number in her concert given on Young's Pier, Tuesday night, October 6. The following afternoon she gave a varied program featuring Carmen's Dream, at the Marlborough-Blenheim, for the wives of the officials. This exceptional number, which is so different from anything else that has ever been done in concert, scored a tremendous success.

Miss Arden sang in Buffalo on October 17, and in Brockville, Pa., October 20. She leaves this week for a tour which will take her as far as San Francisco.

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STAMFORD NOTES

STAMFORD, CONN.—Every year Stamford has been given many musical treats through the efforts of the local Schubert Club, Inc. This coming season, however, promises the most ambitious program yet attempted. The club numbers about 500, with a long list of subscribers to the two evening concerts. In addition to the bi-weekly recitals, an enthusiastic opera study group, under the direction of Mrs. Frederick Wardwell, meets on the alternate weeks. A large junior club is being formed, with Mrs. James Dashiel as leader, for the young members under eighteen.

Dorothy Price, soprano soloist of the M. E. Church, was special soloist at the Church of the Messiah at Rhinebeck, N. Y. Miss Price is a pupil of James Murray. The organist and director of the Rhinebeck Church is Raymond Randell, a Stamford man, recently graduated from the New York College of Music.

Elsie Williams, violin pupil of Mabelle Loraine Knapp, was one of the artists who gave a program for the benefit of the blind at the Casino in August.

Helen Stanley, concert and opera singer, has been dividing her time between the mountains and her home on Ocean Drive, preparing for a busy concert season.

The concert and oratorio soprano, Emily Roosevelt, although filling a number of summer engagements, enjoyed

a delightful vacation with her mother at their home on Hubbard Heights.

Vivien Jerman, soprano soloist of the Universalist Church and professional accompanist, was married, August 29, to Attorney Lester Birdsall of Hempstead, N. Y. Miss Jerman will continue her musical work in Stamford.

Clayton E. Hotchkiss, conductor of the Stamford Symphony Orchestra and organist of the Presbyterian Church, while vacationing in Massachusetts, has been perfecting plans for a more extensive orchestral season than heretofore. Mr. Hotchkiss, who is also known as a composer, found time to write several charming songs. During his absence Arthur Spencer substituted as organist. Mr. Spencer, a former Stamford man, is now organist of a church in Mount Vernon, N. Y.

Theresa Hoyt, soprano, after an extended leave of absence, has resumed her duties as soloist of the Congregational Church Quartet. Miss Hoyt is planning to specialize in oratorio, for which she is eminently fitted.

Andrew Foster, tenor of the Glenbrook Church, has again joined the quartet after an extended trip abroad.

Frank LaForge, vocal coach, also has a summer home here. During the summer Mr. LaForge has entertained many of his pupils and arranged several musicales.

Mrs. Albert L. House, state president of the Connecticut Federation of Music Clubs, has entertained at various times the state chairman of several committees, when serious consideration was given to perfecting details of a plan for special recognition of Connecticut artists and composers.

F. L. H.

Cincinnati Conservatory Notes

CINCINNATI, OHIO.—A survey of the early registration at the Cincinnati Conservatory of Music, which opened officially on September 1, indicates a most successful year at the mid-west school. Resident students have almost filled the dormitories and many are finding rooms in the neighborhood, while still another group comes to the conservatory from homes in the city. The geographical extent of the high reputation is shown by the fact that men and women from three continents are enrolling—the numbers of those coming from all parts of the United States being increased by students from Estonia, Germany, Poland and Chile.

Two new courses are offered advanced students of music this year. Dr. Ralph Lyford, whose opera, *Castle Agrazant*, is to be produced by the Cincinnati American Opera Foundation in the near future, is to give a course in composition, and Parvin Titus, of the organ department of the school, will give one in keyboard harmony and improvisation.

Several additions to the junior faculty of the school have been made. Mildred Eakes, of Decatur, Ga., will assist Parvin Titus in the organ department and will also coach harmony. Miss Eakes is a former student of the conservatory and has been supervising music in the schools of Alexandria, La. Wilhelmina Bixler, B.M., is another conservatory student who will join the faculty this year, assisting Mrs. Forrest G. Crowley in the department of Public School Music. Miss Bixler has been supervisor of music in the public schools of Owensville, Ind., which is her home. Grace Payne, who will assist Dan Beddoe with his instruction in vocal culture, is a resident of Crawfordsville, Ind., and spent four years studying at the school. Carl B.

Adams will take charge of the English department of the conservatory, giving courses in composition, literature, the English novel, English drama, Shakespeare, and the Victorian poets. Mr. Adams is a graduate of the University of Cincinnati, where he has taught English during the last two years. Another addition to the faculty will be Louis John Johnen, of Cincinnati, who will instruct in vocal culture. Mr. Johnen studied at the conservatory and was frequently heard in important roles in the Zoo Summer Opera performances. Mr. Johnen's activities for the last two years have included teaching in Stamford, Conn., singing in New York at the Matinee Musicales, and acting as announcer at one of the broadcasting stations there. R.

Grainger Returns

After a flying visit to Europe, Percy Grainger has returned, opening his American tour at Buffalo on October 11. His time in Europe was divided between Grez-sur-Loing (outside Paris), where he spent three weeks with the English composer, Frederick Delius, and his wife, and Denmark, where he completed with Evald Tang Kristensen, Denmark's veteran folksong collector, their joint phonographic collection of Jutish folksongs begun three years ago. Many of the melodies collected by Grainger and his friend are remarkably medieval in character, and a chamber-music suite based upon several of these melodies will be presented by Grainger at one of his "room-music" concerts to take place in Boston in January.

"The strongest impression of my trip," said Grainger, "was the beautiful music of Herman Sandby, Danish composer, which I heard in Denmark a few days before I sailed. Denmark has long waited for a first-class native composer, but she has one now in Sandby, whom I regard as by far the most important of all living Scandinavian composers known to me. In spite of its originality and modernity, Sandby's music has a melodic beauty and harmonic glow which is the greatest possible contrast to most of the atonal and disharmonic music produced on most parts of the continent at present."

Beatrice Mack To Have Busy Season

Beatrice Mack, soprano, assisted by Dorsey Whittington and Charles King, pianists, was the soloist at the final concert of the summer series at Briarcliff Lodge on September 13, and won the same success as she had in her previous appearance in the series in July. Plans for the coming season include a recital at Aeolian Hall and a debut recital in Chicago. In January she has been engaged for a recital by the Matinee Musical Club of Cincinnati as a result of her success there last season under the auspices of the Woman's Club.

Gaylor Yost Writes New Works

Gaylor Yost, composer-violinist, has returned to Pittsburgh and resumed his duties as head of the violin department of the Pittsburgh Musical Institute. During the summer Mr. Yost wrote a new concert piece for violin and piano entitled *Elogue* and five easy first position pieces for violin and piano besides three piano compositions. Theodore Presser has just issued two of his first position pieces for violin and piano.

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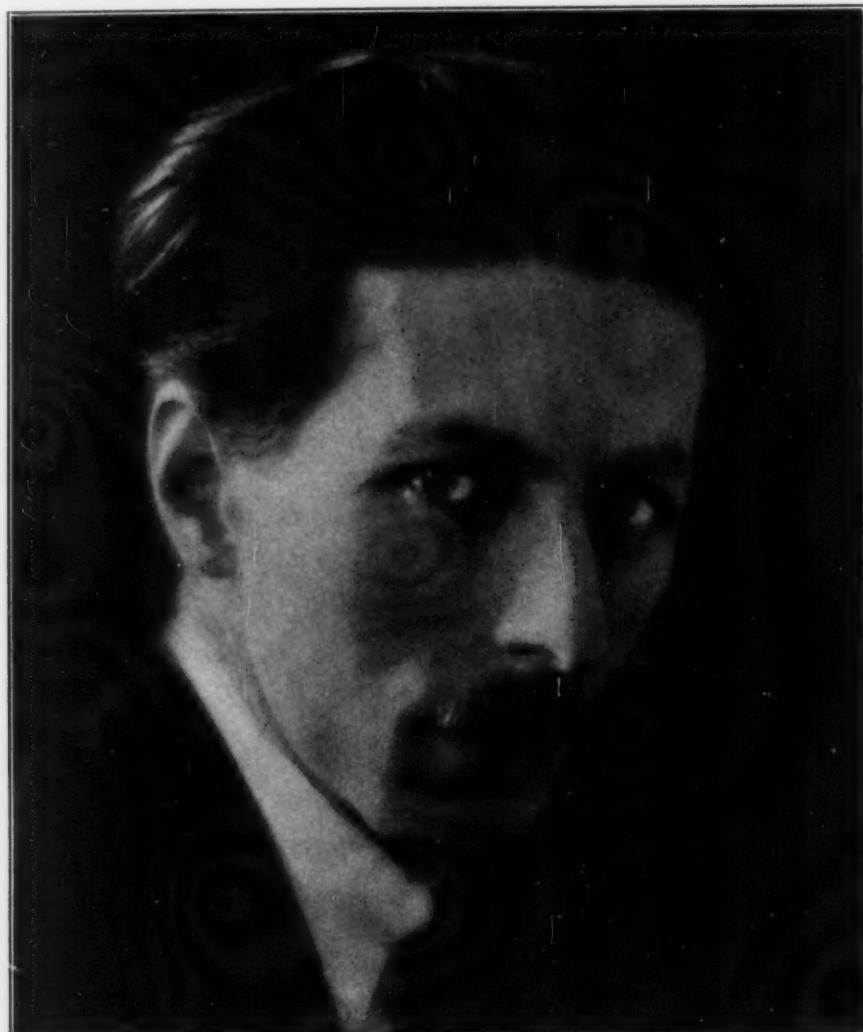
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